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Contents

OCTOBER 1975 VOL. 13, NO. 10

Features

- 14**
Women in the Martial Arts
- 30**
Professionalism in the Martial Arts
- 46**
Children in the Martial Arts

Top Fighters

- 22**
Top European Fighters
- 38**
Top Japanese Fighters
- 54**
Top United States Karatemens
- 62**
Top United States Judomen

6 HALL OF FAME

10 DICTIONARY OF MARTIAL ARTS TERMS

Encyclopedia of Martial Arts

- | | |
|----------------------------|-------------------------------|
| 20
Sumo | 44
Hapkido |
| 21
Weapons | 45
Jeet Kune Do |
| 28
Judo | 52
Aikido |
| 29
Tai Chi Chuan | 53
Tae Kwon Do |
| 36
Kendo | 60
Karate |
| 37
Kung-fu | 68
Thai Kick Boxing |
| 42
Ninjitsu | |

A New Look for BLACK BELT '75

As in the past, BLACK BELT once again presents its yearbook edition. This year we've made some changes in order to make this a special issue—one that you will treasure throughout the years to come. With both the beginning and advanced martial artist in mind, this year we've included an informative martial arts dictionary and encyclopedia. Along with the annual Hall of Fame and Top Ten Fighters Awards, the area has been broadened to include Top Ten Women Competitors in both judo and karate. Finally, because of the changes that have been so apparent in the direction of martial arts today, articles have been included on women and children in the martial arts and the introduction of professionalism to the competition scene. We hope you enjoy it!

Publisher and Staff of
BLACK BELT

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Robert Rodriguez

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This One



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1975 Black Belt Hall of Fame

For seven years now, BLACK BELT has called upon its readership to appoint the most outstanding martial arts personalities annually to the Hall of Fame. But in a year that's held many changes in all phases of the martial arts, the Hall of Fame has proved to be no exception. This year and in the years to come, BLACK BELT will call upon the previous members of the Hall of Fame to determine the future holders of this prestigious award.

Because these 47 men in each of their years in the Hall of Fame have represented only the best in the field of martial arts, perhaps they are the most qualified to determine exactly what makes a good martial artist. In primary and secondary ballots, these men nominated and elected the five men who make up the 1975 Hall of Fame.

Because this manner of selecting Hall of Fame members is new, we were forced to eliminate the category for martial arts instructors other than judo or karate. However, should there be a qualified nominee in the years ahead, this category will be reopened.

Our thanks to the Hall of Fame members of 1968 through 1974 and to our readership for their assistance throughout these years.

1975 Hall of Fame



Martial Artist of the Year

FUMIO DEMURA

Perhaps most well known for his brilliant demonstrations, Fumio Demura is not a newcomer to the Hall of Fame. Originally appointed to the position of Karate Instructor in 1969, Demura has not yet given up his teaching of the art.

A dedicated martial artist since his teens, Demura was originally encouraged by his parents to take judo. But because Demura preferred karate, an art which was looked down upon in Japan at that time, he took classes secretly for almost two years before his parents discovered the deception. By this time, however, he had done so well in karate that his parents could not stop him and he went on to become the 1961 All-Japan Karate Champion.

It's just this sort of dedication that's given Demura the skill that so attracts his audiences to him. In his middle thirties, Demura's devoted more than 25 years to martial arts training including kyudo, kendo, judo and the use of many weapons. A student of the shito ryu school of karate, Demura is adept in kata performance and believes this type of practice is important particularly before training with weapons as the sai and nunchaku. "This is why I feel a student can learn the basics if he only studies and practices the kata. It's this feeling of realism he should be able to visualize and incorporate into his movements. Because kata is such an individual thing, I strongly feel kata is for everyone of every age."

This statement echoes one of Demura's most obvious talents—his work with youth in the martial arts, for which he is respected by both children and parents alike.



Karate Instructor of the Year

CHUCK NORRIS

Chuck Norris, renowned for his achievements in many areas of the martial arts, has been elected once again to the Hall of Fame. Having originally taken up tang soo do in Korea 15 years ago, Norris began entering tournament competition and soon became so well known for his success that he received the Karate Player award in 1968.

The karate world has come a long way since then and Chuck Norris has moved right along with it. He's tasted all aspects of the martial arts from tournament competition to television and cinema appearances. But he hasn't stopped there, having become quite involved in the business aspect. With all his interests in the arts, last but not least, Norris still takes time out for teaching.

Norris feels that this aspect of the art is the most important and feels there is much value in passing on his knowledge to others. With quite a lot of experience in teaching, Norris is responsible for many greats in karate.

Even though he's worked in many time-consuming martial arts films such as *Return of the Dragon* and *Yellow Faced Tiger*, Norris sees to it that his wife and two sons are also adept in the martial arts. Just as he teaches his students at the dojo, he trains his family with just as much philosophy as physical training. "If you are physically, mentally and emotionally prepared," says Norris, "you'll win. This is the philosophy that makes my students good students. This is the philosophy that makes my fighters great fighters. And this is the philosophy that I live by."



Judo Instructor of the Year

WILLIE CAHILL

A black belt holder in both judo and jujitsu, Cahill well deserves recognition after over 25 years of dedicated study in these arts. Of the many aspects of his studies, Cahill is most valued as a teacher who is devoted both to his students and his art.

Cahill was first introduced to jujitsu by his father John Cahill, who was a respected teacher of jujitsu in Hawaii. In 1947 the Cahill family moved to the Mainland where once again the senior Cahill opened classes—the secret art of jujitsu was finally being taught to non-Orientals. Then, after the older Cahill passed away, his son eventually took up his own teaching career.

His students themselves are the most evident proof as to Cahill's qualifications as an instructor. Willie has greatly contributed to the development of judo for youths as is proved by the accomplishments of his younger students. His judo team, having amassed over 500 trophies and medals by 1970, is still going strong with impressive competition at many events.

The Cahill Judo Academy, as originally founded by his father, continues to take home more trophies in the USJA Junior Nationals than any other team. Supported by enthusiastic students and parents, Cahill's team shows the determination of their instructor by earning their own money to travel to competitions.

Cahill is also supported by his wife, son and daughter, who join him with their active participation in the arts.



Karate Player of the Year

JOE LEWIS

A veteran fighter for 20 years, Joe Lewis came out of retirement this year just long enough to knock out Frank Brodar of Yugoslavia in the World Professional Karate Championships in Los Angeles. Although Lewis is actually no longer active in tournaments, his expertise and many years of success in competition demand the recognition that goes along with a place in the Hall of Fame.

Few fighters have been able to match Lewis' consistent winning streaks with his inimitable and unbeatable fighting style. A man who will most probably go down in tournament history as the Muhammad Ali of karate, Lewis went through some rough times in his career, but still came out on top. The three-time winner of the Long Beach International Karate Tournament, the U.S. Heavyweight kick-boxing champion, two-time winner of the Jhoon Rhee Washington D.C. Karate Tournament has probably amassed more major titles in his sport than any other tournament fighter around today.

Certainly a very controversial fighter, Lewis has not always been the audience's favorite in competition. But although not everyone always rooted for him, his endless record of wins before his recent retirement prove Lewis' dedication to his art. And Lewis has a lot of respect for his sport. "I think the sport is far more advanced and refined than boxing," says Lewis. "And the entrance of karate to the world of sports is going to bring an attitude, a whole feeling of integrity and sanity to violent sports like football, boxing and the others."



Judo Player of the Year

TOMMY MARTIN

Holding an unusual honor this year, Tommy Martin not only boasts a place in the Hall of Fame but was also voted by his fellow judoka as number one in the top ten judo competitors. But at the ripe old age of 19, Martin is not altogether unfamiliar with this kind of success. Tommy first appeared in the top ten ratings as number nine in 1973, moving up to number five in 1974 and finally this year reaching the ultimate seat.

Martin's age certainly adds some distinction to his reputation as a hard fighter in the tournaments he's competed in. Competing as the youngest member of the Pan American team, Martin came up to everyone's expectations and went home with a gold medal in the 205 and under class. Though Martin usually weighs in at about 190 pounds, he has no trouble competing in this division and has taken such honors as second place in the 1974 senior nationals in Phoenix and the titleholder of the 1974 National High School overall Championships.

But most evident in Martin's future is the chance to become an Olympic competitor and perhaps even bring home a gold medal in 1976. Martin has competed and fared well against Olympic competitors including top-rated Jimmy Woolley. Competing so well at such a young age, it seems that Martin can only go up. Should he miss out on the Olympic trials in '76, he's still got time to try again in 1980.

Martial Arts Dictionary

Based upon the many queries we receive daily, we are presenting a mini-dictionary of basic martial arts terms. Although it is not a comprehensive list of common terms, it should serve as a general beginning for the fledgling martial

artist and curious non-martial artist. Our thanks to John Corcoran for his assistance in helping us make our selections from his complete dictionary of martial arts terms.



B

BACK HAND—A strike using the back of the unclenched fist, as opposed to the back fist.

BASICS—Fundamentals, first in a series of progressive steps towards attaining advanced skills.

BO/bo/J—Staff used in self-defense.

BODHIDARMA/'bo-hi-dār-ma/ The founder of Zen Buddhism who purportedly traveled across the Himalayas from India to China in the Sixth Century A.D., and introduced what was believed to be a martial art based on breathing exercises at the Shaolin Temple.

BUDO/'boo-doh/J—1. Stop conflict. 2. Generic term encompassing the Japanese "do" arts which are largely 20th Century products stemming from concepts which can first be positively identified about the Mid-18th Century. An encompassing term for all martial arts.

BUSHIDO/'boo-'shee-doh/J—1. Way of the warrior. 2. A code of ethical behavior formulated during the Tokugawa era (1603-1868) in Japan. Its main tenets were loyalty to ones lord, and dutiful service. To die in the service of ones lord was looked upon as the ultimate expression of loyalty and thus became somewhat admirable. Applies in contemporary martial arts as the ethical background for practice of the martial arts. Is now used synonymously for pride, honor, discipline, humility, etcetera.

C

CHOKE—Any form of stopping ones ability to breath, using various forms of arm and leg

leverage to pinch the air passage. Also to pinch off a blood vessel to the head causing loss of consciousness.

CHOP—Striking with the open hand using the thick part of the edgewise palm as the striking surface.

CONTACT—The act of continuing with a movement until the opponent's body is reached. Varying degrees of contact are permitted in tournaments, predetermined by the rules, as opposed to noncontact.

CONTROL—In freesparring, the ability or action of limiting ones strikes to just near an opponent's body. Executing movements with precision.

COUNTER—Reacting to an opponent's attack with a retaliatory blow or strike. The attack which is triggered by an initial offensive opponent's front.

CRESCENT KICK—A kick which commits a high arc, starting from the floor and passing head level across the opponent's front. Point of contact is usually the instep, but can be the lower foot below the ankle if executed in reverse.

D

DAN/don/J—Designates rank of black belt. Example—*nidan*, second black.

DOJO/'de-jo/J—Place where karate is taught. *KWOON/cwun/C—*, *DOJANG/do-jang/K*.

F

FREESTYLE—1. Term applied to the advanced controlled combat

(sometimes practice, sometimes tournament, competitive) essential to most martial arts practice. 2. Practice without regimentation, absence of pre-planned regulation and control.

FULL CONTACT—In competition, striking an opponent until submission. Recently incorporated into sport karate tournaments.

G

GI/gee/J—Uniform. *SAM/som/C—*, *DOBUK/doe-book/K*.

H

HAMMER STRIKE—Any strike which uses the base of the palm of a closed fist as the hitting surface.

HAJIME/'ha-ji-may/J—To begin. Used mostly to commence a freesparring bout. *JOH MAH/jo ma/C—*, *CHUMBA/chum-ba/K*.

I

IPPON/'i-pon/J—Term meaning one point. Called out sharply when a competitor scores a full point strike.

J

JEET KUNE DO/jeet-koon-'doh/C—1. Way of the intercepting fist. 2. A collection of basic mental and physical concepts, observations of combat maneuvers and philosophies of attitude gathered and developed by the late Bruce Lee.

K

KI/ke/J—Meaning the mental and spiritual power summoned through concentration and breathing maneuvers to accom-





K plish physical feats. CH 'I/che/C-, KI/ke/K.

KUMITE/'ku-mi-tay/J—Free sparring.

KYU/kyou/J—Designation of belt ranks below black belt. SI DAI/see-di/C-, GUP/gup/K.

M
MATE/may-'tay/J—1. Stop 2. Used to cease action after a strike has been made in competition.

N
NUNCHAKU/noon-'cha-koo/J—A universally-hinged wooden flail originally used as an Okinawan farming implement, which later was used as a weapon.

R
RANDORI/ran-'dor-ee/J—Judo term meaning free exercise, used similarly to the term free-sparring in karate.

REVERSE PUNCH—A punch emanating from the rearward hand, executed in a torquing motion while the opposite hand is pulled back.

RIDGEHAND—A technique popular in tournament karate, delivered laterally with the thumb side of the hand, usually to the head area.

S
Sai/Si/J—Weapon believed to have originated from farm tool (pitchfork), now used in defense against long reach weapons. Comprised of a long pointed center shaft, joined near the base of handle with two curved prongs for hooking an opponent's weapon.

SENSEI/sen-'say/J—Instructor or teacher. **SIFU**/'si-fu/C-, **SABUM**/'sa-bum/K.

SHODAN/sho-dan/J—First degree black belt.

SHURIKEN/'shu-ri-ken/J—Small metal weapons, shaped like a star with many points, thrown by hand.

SPORT KARATE—Competing in tournaments for prizes. Distinguished from the art form of karate, where competition is limited to practice in the studio and not for prizes.

SWEEP—Technique to cause another to fall to the ground by forcing the opponent's body over his center of gravity while immobilizing or moving his foot(feet).

T
TAI CHI CH'UAN/TI-chee-ch-'wahn/C— 1. Grand ultimate boxing. 2. Chinese system of internal "soft" boxing—ideally, meditation in movement. Tai chi ch'uan has evolved from a form of fighting to a calisthenic type exercise.

Z
ZEN/zen/C—The intuitive discipline of enlightenment related to the Buddhist doctrine which stresses meditation discipline and the direct transmission of teachings from master to student.

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Women in the martial arts

Venus' Big Year in Budo

by John Scura

Girls don't fight for fun. Even Margaret Mead will tell you that. All you have to do is go out into the forest and see for yourself. Does the lioness fight the lioness for sport? Do female orangutans go at it for a purse of grapes or for recognition from their peers? Of course not. They will only engage in mortal combat, say the anthropologists. They will only fight in death struggle. It's got to be either for self-preservation or protection of young, right?

But Mikie Rowe isn't an orangutan. And neither of her two children were in any sort of danger at the Denver All-Western Tournament this year.

Why then did Mikie Rowe, with her modestly made-up eyes, her \$50 hairstyle and her ample cleavage, go out to stage center and break her foot, smash her nose and dislocate her thumb for a first place trophy?

"I didn't come here to watch," she was to say later.

Hell, Napoleon didn't go to Waterloo to bat fungoes, but he knew when he'd had enough. Mikie, on the other hand, fought the final round with a foot full of pain killer, a thumb taped to her



EXHIBITING SPUNK, Terry and Renee Jimenez execute full contact karate at the L. A. Sports Arena's extravaganza.

next finger and a nose that looked like a squashed pomegranate.

Standing battered in the winner's circle, her appearance prompted the same question — why? — to which she answered, "I love mixing it up." Groucho Marx loved his cigar, but sometimes he took it out.

Mikie Rowe is a singular case, but by no means does she stand alone. She is an individual in the microcosm of women's karate, but it's all part of a very real revolution — the changing of a woman's role in our society. A large part of the next generation of women — the ones who are glued to Sesame Street now — will not be weighted down with the notion that women just don't compete in sports and business. Two girls going toe to toe as athletic endeavor, for the fun of competition, will no longer be "abnormal." And it is largely because of the sweeping changes and steps made in this last year that these things will take place. Example: Marion Bermudez, a tiny but cat-quick brown belt from Phoenix, Arizona, managed to wangle her way into the Tucson Golden Gloves tournament intent on disproving Alice Cooper's theory that only women bleed. Bermudez went up against Eduardo

Porras, who seemed stumped for three rounds by the language barrier, and although he did not bleed, he was decisively beaten by the young lady. And boxing isn't even Marion's game.

Example: In New York earlier this year, Aaron Banks promoted a "Battle of the Sexes" between giant Joe Hess and a very game Beth Bussey. Oklahoma's answer to Wonder Woman was outweighed by a hundred pounds, battered from one end of the Madison Square Garden ring to the other and finally knocked out cold. But she got up to finish the fight and lost on points.

In both of these instances, you'd have to admit that the women's attitudes were uncharacteristic. Most of the women in karate have no desire to go up against a man. Instead, they want conditions in their own division to be improved. And 1975 has been a year of just that kind of improvement in all corners of the martial arts for women.

For instance, a common gripe among competitors has been that match pairings are all mismanaged. A green belt often has had to duke it with a black belt and even worse, a petite, 102-pound specimen of femininity has found it common to enter the ring opposite a big mama who had her by 60 pounds. This has been true of women's competition in judo as well as karate.

This year, however, the pairings have begun to improve. There's still a long way to go, but many tournaments have

added new women's categories so that all of the ladies don't have to swat it out in the same category — the "other" sex.

The Judo Nationals held this year by the AAU in Arizona is a good example. The female classes were changed from six to eight, allowing a number of new faces to get their gold — faces who would have been buried beneath the cross-body pins of girls with unfair weight advantages in tournaments past. They included 17-year-old Lynn Lewis of Massachusetts, Devie Nelson, and Debbie Fisher as well as the old standbys Maureen Brazier, Diane Pierce and Bonnie Korte.

But even more significant is that women are competing at all in something aside from kata competition in judo. After 12 long years of campaigning, women now have been accepted into shiai by the more important tournaments, and it's only a matter of time before the situation becomes universal. To a middle-aged competitor like Brooklyn's Rusty Kanokogi, it's like finding a seat on the subway.

Rusty has been in the forefront of the battle to get women into shiai ever since the days she had to change into her gi in the YMCA broom closet. There were only five women who



UNDEFENSIVELY BLOCKING, Marion Bermudez jabs a quick right punch to Eduardo Porras' head winning in her first AAU/Golden Gloves

practiced judo in all of Gotham when she first entered the sport. Naturally, she trained with men. It wasn't until she was approaching her fifth decade that Rusty Kanokogi was allowed to meet another woman on the mat and have it sanctioned by the AAU. Oddly, she had to sweat off six pounds in less than half a day, and she ironically lost. But her loss went almost unnoticed as the women were so taken up with the precedent — an organized and sanctioned shiai which allowed them to use the full range of judo techniques.

The rate of change in women's judo over the past year — first the allowance for free fighting and then the improvement of competitive divisions — is really quite amazing. But it's only the tip of the iceberg. The real changes will come when the

(Continued on page 74)

A combination of factors led to the appearance of several new faces in this year's listing of the top female judo players in America. First was the changing of women's classes from six to eight, creating a much more equitable weight distribution and spread, a move favored by most of the competitors. This automatically made for two more faces. The emergence of several young competitors and the failure of several of last year's top players to perform up to par during the championship competition at Los Angeles were also factors.

For the first time we have added a kata classification. Seeing that only one pair managed to win more than one of the three classes, this was fairly easy to choose.

Faye Allen, national women's AAU Judo Chairperson, commented that she hoped that women's shia and kata would stay a part of the same national tournament the men are in. "If we separate the women's competition from men's, it will kill it, especially kata. Too many coaches could not afford to travel to two separate national championships and most of them would choose the men's shia. This would leave the women without coaches and adequate refereeing. If you separate kata and shia into two contests, a lot of good players like Fran Tomlinson, who compete in both, would have to choose one or the other because of the problems of cost and getting time off from their jobs or school. We have to keep them together, at least until the women's nationals get a lot bigger and a lot stronger and we get more women certified as officials."

Generally it was agreed the level of women's shia has advanced considerably from the first go round last year in Phoenix, and that all that was lacking to bring it up to par with the men's was depth. The top women are really tops, but too many classes had only a few top flight contestants. This was very obvious to most experienced observers, but it was equally obvious that the future for American women's judo is very promising.

Top Women Judoka

MAUREEN BRAZIER

Brazier's win in the 1975 Senior Women's Championships, Open Class, didn't draw as much attention as her loss in the overall contest. "I just slipped, it was stupid," was her explanation. She became one of only two American women to ever bring home a gold medal in international competition when the 29-year-old Brooklyn nidan won the European Women's Open Championships in Switzerland. She has won her class in the National AAU Championships two years in a row. Brazier hopes to be a physical education teacher someday, but right now has her sights on 1980 and the possibility of women competing in the Olympics. A strong player, Brazier's favorite technique is osotogari but is using more uchimata (thigh throw) lately.

DEBBIE FISHER

Crockett, California's sankyu Debbie Fisher is an example of the tremendous inequities that still exist in judo promotional standards. Besides winning this year's 165-pound and over class in Los Angeles, the 23-year-old

Fisher took first in the Pacific AAU Brown Belt Championships — a feat that would have gotten any man a bat-sudan to shodan. She took first in the 1972 Women's Judo Championships, Black Belt Division and in the 150-165 pound class in the USJA Women's Nationals in Columbus, Ohio. Seitooshi is the favorite technique of Fisher, a manager of an amusement park.

FRANCES GLAZE AND BONITA HUDAK

Toledo, Ohio's 25-year-old nidan Bonita Hudak and 27-year-old shodan Frances Glaze, together, took first place in both a ju no kata and katame no kata in 1975 while taking third place in nage no kata. Previous years saw them win first place in the 1974 USJA Nationals in both katame no kata and nage no kata; first place in both katame no kata and ju no kata and second place in nage no kata in the 1974 Senior Nationals; overall kata champions in 1973 at the Senior AAU Championships; first place in ju no kata and second place in katame no kata at the USJA Women's Nation-

als in 1972; second place in katame no kata in the AAU Nationals in 1972. This tall, slender pair's kata are described as looking so smooth as to be effortless. Glaze is a geologist and assistant at a jewelry operation and Hudak is a physical education teacher.

LYNNE LEWIS

Seventeen-year-old Lynne Lewis of Revere, Massachusetts, won the 110-pound and under class in the Women's Senior Nationals and first place in the 1975 High School Nationals, 115 pounds and under class. The ikyu previously took first place in the New England High School Championships and was New England AAU District Champion in '73, '74 and '75, finishing second in the overall competition in both '74 and '75. Lewis' favorite technique is uchimata (thigh throw). She is an example of the fine young female players this country is developing in spite of old fashioned, unfair restrictions placed on them.

RINA MCCALMONT

El Cajon, California nikyū Rina McCalmont took first place in the 166-pound and under class this year after finishing second in the

150-pound and under class last year in Phoenix. The 18-year-old's favorite technique is ogoshi (hip throw). After only two years in judo, McCalmont has racked up an impressive list of wins including the distinction of being the first woman to win the Garrie Merit Award. The 18-year-old nikyū received a certificate of recognition for outstanding performance in judo from the Pacific Southwest AAU. McCalmont is a student at Grossmont College.

DEVIE NELSON

A sankyu in judo and a shodan in jujitsu, 23-year-old Devie Nelson of San Bruno, California, won the Pacific AAU Championships as well as the 130-142 pound national championship. In 1974 she won the Far Western Women's Judo Championships and placed third in the USJA Women's Championships in Little Rock, Arkansas. Prior to launching her judo career Nelson won awards in track ranking fourth nationally in the 440 in 1967 and fifth in the 880-yard runs. The sankyu is a high school physical education teacher.

BONNIE KORTE

In addition to winning first in the 1975 Senior Wo-

men's AAU Championships, 142-154 pound class, Bonnie Korte of Hazelwood, Missouri, went on to win the grand championship against Diane Pierce. Korte's biggest accomplishment came in the fall of 1974 when she won a silver medal in the British Women's Open on the strength of five ippon wins. Since winning the national AAU victories last year, Korte added the National YMCA Championship to her list of titles. Fast and strong and operating equally well standing up or on the mat, the nidán-ranked Korte's favorite techniques are taiotshi (body drop) and otosotari (major outer reapp). She is a commercial art illustrator and teaches judo.

DIANE PIERCE

Thirty-year-old Hopkins, Minnesota, nidán Diane Pierce took the 110-120 pound class in the Women's Senior Nationals this year. In 1974 she won both the National YMCA Championships and the USJA Women's Championships for the third consecutive time. Not a kata contestant, Pierce is strictly a fighter. This judoka has one of the best balanced attacks of all the women fighting today but tends to use her

choking and arm bar techniques when fighting in overall competition, where they serve to neutralize weight differences. Pierce used both to good advantage in the 1974 British Women's Open when she took a silver medal, losing only to Therese Nguyen of Switzerland.

FRAN TOMLINSON

Thirty-two-year-old shodan Fran Tomlinson has won the ju no kata class in every local or regional competition she has entered, this year taking third in the nationals. In addition to winning the 120-130 pound class nationals with five straight ippon wins this year, the Arlington, Virginia, shodan placed third in the 135-pound class in the 1974 Women's AAU Championships and third in the 1974 USJA Women's Championships. Tomlinson's most effective technique is haraigoshi (hip sweep), although she balances this out with a strong seoinage (shoulder throw) and a good otosotari. The shodan was voted Potomac Valley's AAU Women's Judo, Outstanding Athlete for two years running. When not studying her judo, Tomlinson is a treasury manager for a telephone company.

Top Women Karateka

Because of the recent growth of popularity in women's participation in karate, this year BLACK BELT has included an alphabetical listing of the top ten women competitors according to results from a telephone survey of random female competitors. While we feel the female balloting system falls far short of the more equitable procedure we use for the men, the inconsistencies still prevalent in women's competition force us to rely on it. We hope that by next year we will be able to devise a more far-reaching and acceptable voting format for our female fighters.

MARION BERMUDEZ

Winning her way into the top ten women karateka from purple to brown belt rankings, Marion Bermudez has been competing seriously for three years. From her instructor Fred Stilli, she has learned the kempo style that has won her first place at Ed Parker's 11th Annual International Karate Championships, Ralph Krause's 6th Annual Rocky Mountain Karate Championships, and numerous other tournaments, competing in women's advanced classes. Known mostly for freesparring, Bermudez

competes and wins in form competition also. At Sam Allred's 6th Annual tournament, she walked off with the lightweight crown. From her home base in Phoenix, Bermudez travels nationwide to seek top competitors and will pit her talents against men and women alike.

DEBBIE BONE

From Seminole, Florida, Debbie Bone began hitting the Southeastern circuit from the brown belt division. A consistent winner, Bone competes in both sparring

and forms. In 1974 she placed first in the brown belt forms division against stiff competition at the Battle of Atlanta. She is said to be one of the most promising women fighters in the country.

BARBARA BONES

A former student of top-tenner Malia Dacascos, Barbara Bones has shown the moves and determination that caused her 1974 opponents to remember her well. Just a fledgling fighter, Bones, formerly of the Denver area, now fights from her home territory in the Northeastern United States. Though her competition has been limited, Bones is rated as one of the most promising newcomers in the fighting ring.

MALIA DACASCOS

Employing the system of kajukenbo, a combination of kung-fu, karate, judo, jujitsu

and kenpo, Malia Dacascos has carried away a fair share of the most prestigious trophies and first place awards in the tournament circle. Having taken top honors in fighting, where she dazzles opponents and spectators with her roundhouse kicks, she is known for hitting only the tournaments which offer the toughest competition. Where there existed no division for her class, she competed and won against men. However, Dacascos prefers to compete in forms, where she can overwhelm judges and fans alike with her soft, long-range and close-in techniques of won hop kuen do, as she did when she walked off with the first place honors at Ed Parker's 11th Annual International Karate Championships. The mother of two boys, Malia advanced in rank under the instruction of her husband Al.

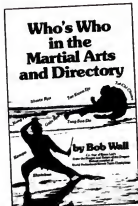
(Continued on page 79)

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WHO'S WHO IN THE MARTIAL ARTS & DIRECTORY®

By Bob Wall

Costar of Bruce Lee's Enter The Dragon



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Sumo

Sumo, a basic form of unclad grappling is deeply embedded in ancient combat values which makes its rationale other than purely sportive. Fully effective in combat, the object of this ancient fighting art was to cause one of the opponents to surrender unconditionally. It is originally known as sumai, which is the ancient Japanese word for "struggle" and is a combat form that came to have far-reaching effects on all "empty hand" combat for the bushi and even for the modern cognate budo forms.

According to the Nihon Shoki (23 B.C.), combat

sumo (sumai) began on a beach at Izumo in Shimane Prefecture where Tajima-no-Kehaya met Nomi-no-Sukune in a fierce fight. Sukune defeated Kehaya by fracturing Kehaya's ribs with a kick from a standing position, knocking him to the ground and crushing his hipbone. Kehaya died from these injuries. This bout is the origin of combat sumo and Sukune is, thus, its founder.

In time a religious element crept into sumo and fights were staged as an oblation to the gods in exchange for divine protection. During the Nara period (710-94), sumo

was patronized by the Imperial family, and wrestlers from all parts of Japan were summoned to attain special social status as guards to the court. By Heian times (794-1185), sumo had become popular as a spectator sport.

The determination of sport "victory"—touching the ground with any other part of the body than the feet meant defeat—was abandoned and special emphasis was placed on the gaining of skill in grappling from a standing position as well as taking an opponent to the ground and holding him helpless.

Weapons

Throughout history, weapons have made turning points in our society. The need for survival, whether for food or for protection, has led us to mold instruments duplicating prehistoric animals with their intrinsic protectors as a defensive measure and innovating rocks and steelware as offensive aims.

People with a fascination for weapons have invented countless types of instruments for their needs. These weapons have been improvised to be used in the arts of self-defense. Some of the more popular ones from the simplest forms have been incorporated in the martial arts, such as the stick, the cudgel, the club and the mace. The battle-axe evolved from the hatchet. The spear, lance and rapier are used for throwing and thrusting. The dagger is for cutting and thrusting. The one and two-edged sword or the lengthened dagger developed after the discovery of metals. The nunchaku, the bo, the sai, the kama and the surushin are some weapons that were an improvisation of farm implements which the ingenious farmers converted into effective protective devices. The spike (shuriken) and chain (manrikigusari) which came from Japan are classified by the law as being deadly or dangerous weapons.

In the martial arts, weapons are employed for both creative and destructive uses. Used correctly, they can provide a stimulating and practical training device and at the same time they can be a means of education and discipline.







TOP FIGHTERS IN EUROPE

Judo

If you compare this list with the one we printed in the 1974 YEARBOOK, you'll find only four new names. But six judomen who survived this hectic year on European tatami are not in the same spots they occupied last year. European judomen were busy getting themselves in shape for the 1975 World Judo Championships and, even more seriously, for the 1976 Olympics. In the process some scored more victories, reached good form earlier, developed new tactics more successfully than others, and the result is this list. Several tournaments such as the following influenced the ratings: the prestigious Pre World Championships Tournament in Vienna in 1974, several international tournaments in Paris, Tiflis and Tokyo, where European elite went to see how their new stuff works on tatami, and of course, the European Judo Championships. But, as before, it is often not enough to win a title in the European Judo Championships to make the Top Ten list.

If one thinks there are too many Russians on the list, one

should have seen them on the tatami during the past year. And do not get the wrong impression of wrestlers with judogi, musclemen who use uncanny tricks. Judo is now an established sport in the Soviet Union and judomen, though they may have some sambo-wrestling experience, are real judomen and exclusively judo trained fighters of great technical skill, big fighting spirit and fine physical shape.

David Starbrook of Britain (No. 4), Dietmar Hotger of East Germany (No. 5), Sergei Melnichenko of the Soviet Union (No. 8) and Goran Zuvella of Yugoslavia (No. 10) failed to make the list in 1975, but they were very close to the selected ten. Several other judomen, notably Thorsten Reissmann and Wolfgang Zuckschwerdt of East Germany, Shengali Pitselauri, Amiran Muzaev and Sergei Dvoinikov of Soviet Union, Angelo Parisi of Britain and some other Europeans are very close, and constitute the other half of the "top twenty." They can all win medals in the World Championships or Olympics.

1. Vladimir Nevzorov Welterweight (154 pounds), Soviet Union

This small, five-foot-seven, baby-faced Russian from the town of Maikop, does not look like one to be tagged best European judoman. But appearance can be wrong, as welterweights tapped the mats in surrender when this 23-year-old applied his arm



lock. He stunned the world when he won the 1974 Pre World Judo Championships tournament in Vienna besting Japanese welterweight K. Ishimine.

Nevzorov conquered European welterweights easily and effortlessly in the 1975 European Championships, scoring nothing less than ippon (full points) in his contests.

Arm lock is his most feared weapon, but Nevzorov is not a man to drag oppo-

nents to the mat to apply arm locks. He scores points with finely timed throws — seoi-hage (shoulder throw) or sasaetsurikomigoshi (propping ankle throw). Graduated from Maikop University Nevzorov now teaches physical education. He will probably be on the Olympic team in Montreal, with his eye on a gold medal.

2. Givi Onashvili Heavyweight (275 pounds), Soviet Union

Not a very stylish player, Onashvili belongs to the now vanishing generation of sambo-men-turned-judomen. But he will surely be around when medals are distributed at the 1975 World Championships.

A physical education teacher in the Soviet Army, Onashvili, from Tiflis, Georgia, is 28 now. His collection of trophies includes a bronze



medal from the Munich Olympic Games and three European heavyweight titles.

Onashvili's makikomi (winding throw) gets his opponents down where a pin with 275 pounds on top is impossible to escape.

Six-foot-four Onashvili is a permanent inhabitant of our list. No. 9 in 1970 and 1971, he moved up to No. 5 position in 1973 and even reached No. 3 in 1974. Onashvili can reach No. 1 spot before he retires in 1977, when this huge Georgian will be thirty.

3. Sergei Novikov Heavyweight (230 pounds), Soviet Union

First of the fine stylists the Soviet Union developed in judo, Novikov dropped from his No. 1 spot in 1974 to No. 3 position.

Third place winner in the 1973 World Championships, Novikov won third place in the Pre World Judo Championships tournament in Vienna in 1974. After two victories in European open-weight championships in '73 and '74, Novikov lost the title in 1975 to teammate Nizheradze.

The blonde Ukrainian from Kiev is 26, and having lost some weight, now packs 230 pounds on his powerful six-foot-three frame. He is fast and scores brilliantly with powerful osotogari (major outer reaping throw) and sometimes uses nice taiotoshi (body drop). He can also win by pinning, but prefers to score with throws and shuns matwork. Novikov has a very good defense and is not the aggressive type of fighter. He takes his time, usually waiting for a chance to score with just one decisive series of attacks.

A university graduate in physical education, Novikov will probably remain among the best Europeans for several more years.

4. Dzibilo Nizheradze Heavyweight (270 pounds), Soviet Union

Nizheradze's first time among the best 10, the po-

liceman from Tiflis is another giant from Georgia. Much like his teammate Onashvili, Nizheradze is no stylist. At 29, he relies on his strength and former sambo-wrestling skills, rather than fine judo.

He lost to Japanese champ Haruki Uemura in the Pre World Championships tournament in Vienna in 1974, but the Japanese are afraid that next time he can topple their heavyweights. Nizheradze is more dangerous to the Japanese than other ranking Soviet players because of his solid defense, and colliding with him, the Japanese say, is like running into a wall.

Standing six-foot-three, packing 270 pounds, Nizheradze uses makikomi or ukiwaza (floating throw) to get opponents to the ground and then pins them for point. With solid defense, he lets opponents attack, then counters successfully.

5. Jean Paul Coche Middleweight (176 pounds), France

France's best judoman was 10th in 1973, second in 1974 and is now in No. 5 position. The reason — frequent injuries. He was European champion in 1972, but could not fight in 1973. Coche won the title again in 1974, but in 1975 he injured his shoulder and fought without confidence, losing his title.

Europe's best middleweight's biggest success was his victory in the 1974 Pre World Championships tournament. The 176-pounder was the winner despite Japanese and American participation. His aim is to get the medal in the 1975 World Champion-

(Continued on page 82)

TOP TEN IN ACTION. The Soviet Union's "Baby Faced Tiger" Vladimir Nevzorov (top photo) throws East Germany's Gunter Kruger. At right, Shota Chochobashvili of the Soviet Union counters German heavyweight Jean Komosinski. Meanwhile, East German light-heavyweight Dietmar Lorenz (far right photo) offsets the Soviet Amiran Muzaev and later wins by a decision.



Karate

The return of Dominique Valera to competition karate highlighted this year's European tournament circuit. He failed to win individual titles in both heavyweight and openweight European Championships, but still won enough tournaments and matches to return to his No. 1 position. Another comeback was the appearance of Dutch karate man William Millerson, while three fighters are on this list for the first time—England's Eugene Codrington, Germany's Willy Voss and France's Jacques Abduraman.

Our 1974 list was halved to make places for these five fighters: No. 1 Jan Kallenbach of Holland who retired after winning the European Championships in 1974, and No. 6 Richard Scherer of Germany who did the same—both men are over 30 and instructors now. (Three other old-timers failed to make the list.) No. 7 Francis Didier of France is only 16, and he could have qualified, but he shunned tournaments this past year and could not be ranked. No. 5 Francois Petitdemange of France and No. 10 Jean Luc Mami of France did fight during 1975, but were outperformed by new arrivals.

France still fields the strongest team in Europe, but British karate is almost as powerful, and may surpass the French very soon. Belgium, Holland, Switzerland and Germany are also very strong and keen competition between countries helps develop better training methods, and eventually, better karate men.

As before, only members of the European Karate Union, the official European organization, are listed. Representing more than 80 percent of the continent's karate men, although EKU is the strongest, it is not the sole federation. Several small organizations recently formed the JKA European chapter, the Amateur European Karate Federation, which boasts some fine fighters, but they participated in only a few closed tournaments and could not compare favorably with EKU stalwarts. Korean karate or taekwon do is getting strong in Europe, but the pupils of Korean instructors fight only between themselves, and they use completely different competition rules. It seemed unfair to compare them to karate men, though many are certainly capable subjects for this list.

1. DOMINIQUE VALERA Heavyweight, France

Big Cat Valera is certainly the best karate man in Europe. His reason for retiring at 26 in 1973 was simple—he believed he did everything he could, winning 587 out of his 602 official matches, collecting titles and trophies in Europe, Japan and the U.S. In 1975 he came back, urged by the French Karate Federation to fight in the 1975 World Championships in Long Beach.

Valera helped his team win the title at the European Karate Championships and won so many contests that nobody can really challenge his



No. 1 position. He was No. 1 on our list every year from 1968 till 1972 and No. 2 in 1973.

A powerful ankle-sweeping throw followed by a fast punch is his main weapon. It is his trademark in Europe, causing audiences to look for the throw that is envied even by judo champions. The heavyweight's front or roundhouse kicks are excellent and his punches are powerful too.

The six-foot, 195 pounder operates five dojo and is a black belt judoka.

2. BRIAN FITKIN Heavyweight, England

During 1975 this six-foot, 190-pound Londoner proved he could be ranked higher than the No. 10 spot he vacated in 1973 and the



No. 9 position in 1974. Among Fitkin's scalps the biggest is from No. 1 Dominique Valera's head. In this fine match, Fitkin defeated the French champ and he also bested other ranking European karate men.

Before proving himself in regimented European tournaments, Fitkin did wonders in contact karate notably famous Mas Oyama's open tournaments in Japan. He likes this kind of test, but can also control his punches and kicks splendidly for no-contact matches.

The 28-year-old Englishman is known for sweep-and-punch combinations, but has developed a thrusting front kick. His main drawback is that he enjoys fighting but winning is not so important to him.

3. WILLIAM HIGGINS Middleweight, England

A European middleweight champion in '74 and '75, runner-up in the 1973 World Championships, this medium-built 155 pounder is always at the top of our list. He was No. 6 in '70, No. 4 in '72 and '73, and No. 2 in 1974.

Higgins studied several styles of karate and is now a teacher in his own right. The five-foot-seven middleweight's main scorer is a reverse punch, and usually his tactics are to wait for an opponent's attack and then block and punch for a point.

"Billy," 29, from Wigan, near London, will surely participate in the 1975 World Championships in Long Beach. Patient, cunning maneuverers mark his wins.

4. EUGENE CODRINGTON Heavyweight, England

Tall (six feet two) and big (192 pounds), this electrician from Birmingham performs like a seasoned fighter.

Codrington displayed a roundhouse kick which was so fast and accurate that many of his opponents at the European championships could not even when it scored on their temples. With the help of sensei Toro Takamizawa, Codrington follows the wado style of karate and, in 1974 bested all wado karate men in Europe. A member of Temple Karate Centre in Birmingham, the heavyweight also plays soccer and badminton.

5. JOSEPH ROGER PASCHY Lightweight, France

This small, quiet man off the mat turns into a terror in the ring. Only five feet eight and 150 pounds, Paschy fights the heavyweights with a zealous drive to win. Paschy won the European lightweight championships in '72 and '73, and lost in '74, but was back in '75 to win all the matches and recapture his crown. Exclusively a shotokan stylist, Paschy is a

(Continued on page 81)

JKD

Now Available on
Postertechniques!



There's been a lot of speculation as to what Jeet Kune Do is or is not. Bruce Lee's original students - to whom he entrusted his legacy - are anxious to see JKD flourish, by perpetuating it correctly. These few are the most qualified to teach publicly the art of JKD: Taky Kimura; Dan Inosanto; Dan Lee; Tony Luna; Richard Bustillo; Ted Wong; Larry Hartsell; and Jerry Poteet.

JKD was Bruce Lee's philosophy. It is based on things he personally observed to be true. It is a means of knowing yourself physically, spiritually and emotionally. JKD utilizes all ways and means to serve its end; it is bound by none and is therefore liberating.

Bruce Lee was JKD, a man at least a hundred years ahead of his time. In the future many of his principles will be discovered by practitioners "swimming in water." As a tribute to him, after much soul-searching, we have decided to share some of his methods, thereby giving him the credit he rightly deserves for his many innovations in the Martial Arts. We dedicate these posters then, to his memory and spirit.

These posters are based on Bruce Lee's supplemental training on a wooden dummy. Do not mistake wooden dummy training as an end in itself. It is merely a means to an end: the ultimate is actual sparring. The exercises depicted are performed by Dan Inosanto, Richard Bustillo and Jerry Poteet - all original Bruce Lee students. The exercises are performed on the actual wooden dummy Bruce Lee imported from Hong Kong and then modified to his personal specifications. Although the dummy will never replace a live sparring partner, it is useful for blocking, striking, grabbing and pulling which can be performed with full force.

The posters include a dedication to Bruce Lee, authentic JKD combinations on the dummy, along with applications on an opponent.

POSTERTECHNIQUES were conceived as a fundamental training aid, consisting of professional quality photographs that depict techniques in clear detail. Posters are made to be well-mounted, so that the forms can be followed without having to pause to turn the pages as in a book. They are 2 colors and 22 x 28 inches in size. Each is produced by professional photographers and designers.

WEAPONRY: Tadashi Yamashita, weapons master and motion picture star, demonstrates the techniques of two traditional weapons - the *sunshaku* and *tanto* - by way of a pair of truly unique posters.

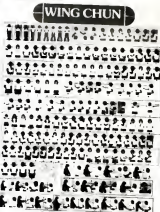
SIL LOM WING CHUN: Sifu Tommy Ho and Douglas Wong include the entire "Little Idea" exercise form and its application against an opponent in this one-of-a-kind poster. Side and back views are shown for clarification.

BKF KENPO KARATE: The Black Karate Federation is renowned for producing outstanding tournament competitors. Founder Steve Sanders demonstrates some of their favorite combat tactics, the BKF salute, using peripheral vision, close-ups of blocking and striking responses.

SURVIVAL IN THE STREET: Sifu Carl Tettlin and Douglas Wong demonstrate self-defense tactics for the street, using everyday implements including keys, pens, chewing gum, newspapers, dirt, clothing, cosmetic goods, garbage cans, etc. A must - especially for those without any previous martial arts training.

ESCRIMA: As taught by Dan Inosanto and Richard Bustillo at the Filipino Kali Academy. Poster #1 shows the different weapons of Escrima, various stick sizes, salute, basic stances, blocks and strikes. Poster #2 shows twirling exercises, striking combinations and proper angling with weapons AND empty hands against an opponent.

TANG SOO DO: Third-ranked professional Karate star, Gannali Garcia, performs the many hand and foot techniques of the Korean Mu Duk Kwan. Included are punching and kicking exercises and close-ups of the primary striking areas or the hands and feet.



THREE-SECTION STAFF: Eric Lee, koto's famed "Little King", describes the history, dimensions, salute, stances, maneuverability and blocking and striking techniques of this ancient Chinese weapon.

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JKD by Dan Inosanto

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Judo

With the collapse of the feudal system in mid-18th century Japan, came the decline of martial arts there. What founder Jigoro Kano preserved from jujitsu came to be known as judo, "the gentle way." Two viewpoints regarding the purpose of this system exist. One school believes the whole reason behind judo is its use in defeating the opponent—through any means imaginable. The other school, which is the one more closely identifiable to Kano's interpretation of judo, puts emphasis on "ju," gentle giving way and "do," the way. The art includes studies in the principles of broken balance, movement, leverage, utilization of weight and effort of one's opponent in executing techniques and mental attitude.

There are five stages of instruction in this martial art, each containing eight throws. For every throw and trick there is a counter-throw and counter-trick involving definite principles of movement. In a fighting situation the judoka induces his antagonist to lunge forward making him easy to throw. When an opponent attacks, the judoist first *defends*, thus automatically causing an *offensive* action to take place. The attacker's power, weight or size are not significant as one employs the effort of his opponent to defeat him. In judo training one learns to anticipate suitable positions and the perfect moment of action. This decisive moment is not consciously planned, but comes simply as a natural reaction to the movement of the opponent. One can tell a good judo player when his moves are performed with gentleness; rough violent actions indicate incorrect training.





Tai Chi Chuan

T'ai chi ch'uan, meaning boxing or physical exercises, is characterized by its deliberately even, slow, continuous, circular, well-balanced and rhythmic movements. The flowing nature of the movements is natural and enhances the normal functions of the human body. Through earnest and diligent practice of t'ai chi ch'uan flexibility, graceful lightness of move-

ment and emotional refreshment can result.

But looking back through its history, t'ai chi ch'uan as a free-hand exercise for health is theoretically first recorded in the period of the Three Kingdoms (about 220 A.D. to 265 A.D.) in China. A famous Chinese physician named Hua-t'o, an expert in a method of breathing life into the sick that did not rely on

medicine alone, was gifted in ways of building up health through exercise. He taught his disciples movements of the five creatures—tiger, deer, bear, ape and bird. These movements are the basis of t'ai chi ch'uan. Later at the dawning of the Ming Dynasty (1368 A.D.), Chang Shan-feng elaborated on the movements, applying the harmonization of yin and yang

to the fundamental movements.

T'ai chi ch'uan is widely practiced today in China as well as in many countries. It is not surprising to see groups of people of all ages gathering at the same spots outdoors and in public parks, devoting an hour or more to this form of slow motion exercise.



Professionalism in the martial arts

Fame and Fortune on the Tournament Circuit

by Tom Sulak

It used to be you couldn't bribe, threaten or plead karate promoters into offering money at tournaments, but as soon as some free-thinking, probably non-martial artist, gave out the first few bucks, the keel was laid. In a few short years, what had been the domain of the dyed-in-the-wool orthodox karate instructor, transformed itself into prime grazing land for the karate entrepreneur. All too soon everybody who could rent a high school gym was throwing a "professional tournament." Each one was the first something-or-another. The scheduled tournaments clamored for top billing, stepping on each other like baby birds scrambling for the feeding. There were galactic Christmas tournaments, super planetary Washington's birthday tournaments and even a solar system Mother's Day tournament.

Things have finally begun settling down. The bigger events try to schedule themselves evenly through the year, and the annual affairs have come to be expected at certain times of the year. And even though the karate purist fought tooth and nail, "professional" karate punched a place into the hearts of the spectators and the pocket books of some promoters. They couldn't have stopped it anyway. It's what the American people clamor for, high paid, fast paced action—with a knockout. Aaron Banks, one of the first to ever promote a

professional karate tournament believes "It was necessary if karate was to survive and become an accepted sport. People want to see who wins," says Banks, "not who should have won."

It wasn't only the spectators who influenced the trend of tournaments.

A lot of the fighters, as well as the crowds, were getting tired of the amorphous titles and lack of monetary reward for the action and effort. Every tournament was beginning to look the same. Trophies got bigger and bigger but what good is a closet full of 18 foot trophies. The fighters wanted more reward and the promoters wanted more spectators. So it seemed the only thing to do was offer cash. Along with the cash prizes came a lot of speculative criticism. Many felt it would ruin the art altogether and others felt it would cause deaths and horrible injuries. So far a few deaths have occurred, but only one in a pro tournament and it was not the direct result of a karate blow. The other two were from amateur tournaments. "A lot of the guys who were running around yelling against pro karate are now holding their own pro tourneys," says Joe Corley, an outspoken pioneer of pro karate in the Southeast. "The 'flippy dippy' kind of entertainment has lost its appeal, people want to see the real thing, they don't want a referee picking the winner in a battle, supposedly the deadliest form of fighting there is." Corley should know—he's been disqualified more times than you can imagine and he's recently gone nine hard-fought rounds with

the nation's top ranked middle weight Bill Wallace. From a fighter's standpoint, who can dispute his credentials? In Corley's opinion there's no substitute for the real thing. And you've got to be in shape for it. Professional karate takes professional training, something that hasn't caught up with a lot of the fighters quite yet, Corley believes.

For a long time, most of the fighters were practicing on their own time, spending their own money and traveling great distances to compete in some of the larger tournaments.

For a while it's okay, but how long can a person last collecting bruises along with gaudy trophies. "I decided one day that I was going to quit and that was the last day I ever competed," says Ken Knudsen, winner of the Top Ten Nationals for two years, who felt it wasn't getting him what he wanted. The year they started to offer cash prizes he had already made the decision to retire from the arduous and unrewarding competition. He packed it in and went off to seek greener pastures.

If pro tournaments had been offering money in his day, would he have given "pro" competition more of a try? "Definitely yes," says Knudsen, "but you have to realize that it's only going to be good for a few, not for everybody, just a few people, like Benny Urquidez. He's been building up audience appeal and within a few years he's going to be able to start to demand (higher salary) and be one of the few people in the US or in the world that can demand a decent amount of money."





Anderson, but it was a turning point for the word "professional karate." No longer were fighters to remain mute slugers, following the tournaments and playing lackey to rude promoters. Now they began to take on some semblance of what the word meant.

Now that the fighters' positions were becoming clearer, the tournaments themselves had some things to iron out. They went overboard with each other to see who could offer the most prize money, with a few even going to the extent of fraud to attract the crowds with big numbers. Fortunately, only one has tainted the "pro" scene so far. Anywhere from a \$25 savings bond to \$3,000 can be had under the right circumstances. All the intrepid karateka must do is be willing to play by the rules, which themselves are no less diverse than the fluctuations in prize money. At some tournaments the fighters can win money without fear of the "fight to the finish," when only semi-contact with padded equipment is required. In others, full contact to the knockout is the rule. But even before these you could win a few dollars in the old non-contact fashion.

It's not hard to see the state of "pro karate" means different things in different areas. In the Southeast, Corley claims full contact is considered "pro." On the West Coast, Darnell Garcia just won prize money in a tourney which was semi-contact and a few months earlier on the East Coast, brawny fighters vied for the cash—bareknuckled.

It would seem with all the new excitement over the pro



FANS SEEM TO BE WONDERING, "What's it going to be Ref?" as much publicized World Professional Karate Championships. Full-standing slug (top) snake-roll (above) or intermediate slant (right) all succeed in belting in points.

It wasn't long ago a fighter couldn't even ask for a certain amount of money to fight. There were so many fighters willing to compete for the going rate, the really good fighters had to go along or lose their standing. "To the best of my knowledge, it was Mike Anderson who started screaming about separating the amateurs from the professionals, and the only way it could be done was by giving the players money," says Knudsen. "I have to give all credit to him, to the best of my knowledge, he was the first to give away a thousand dollars."

There has, no doubt, been money offered before Mike

tournaments, amateur tournaments would suffer. "Not so," says Algene Caraulia, well known tournament promoter from Cleveland, Ohio. "There is going to have to be an amateur group for people who are doing it solely for the recreation benefits." In fact most of the promoters pushing pro karate feel there is no real threat to amateur karate. The general response concerning the two aspects of competition karate is that "they are two separate entities," according to Caylor Adkins, National AAU chairman. He believes pro and amateur karate can co-exist. "There's always going to be people who prefer one or the other. Now that the AAU has accepted karate as an authorized sport," he concludes, "new interest is springing up in the amateur ranks."

Pro karate may not have affected amateur karate in the tournament category but there are some rumblings in the studio. Training for the pro matches is much different than for amateur fighting where the contact is minimal and fighters don't have to go the rounds. We are probably going to see the day when two types of training take place in the karate studios, the professional training and the amateur. No doubt the pro training will spill over to the amateur side. "We are changing the training in the amateur dojo," says John Therien. "Starting September we're putting in fighting rings and heavy bags, because we're going to put karate in Canada on the map. We have some really good young men and we're going to put



SERIOUS COMPETITORS soon grew impatient with bookcases full of three-foot trophies and dwindling travel reserves. Sparring for money seemed to be inevitable for pro fighters.

them through a workout for maybe a year or so and then we'll be ready to start our own league, or if they want to fight separately, they'll be ready to go on their own." Joe Corley claims, "We're realizing some of the things we thought were really deadly before aren't so deadly after all and so we're changing our training methods for more realistic purposes."

There's no turning back now, pro karate has made its debut and stirred up enough interest in the mainstream of martial artists. New ideas and concepts have already begun to change the thinking of some old-time martial artists and many are gearing up for the change. What those changes will lead to are as yet uncertain. As far as the tournaments go, the period of experimentation is well into the core of public interest.

But no one really is sure of where it's at right now and opinions range from pessimism to elation. Ken Knudson plays it safe and says "It (pro karate) spurted up and it appears at this very moment to be floundering. And it seems like the National Karate League is moving forward with progress, but the general audience appeal isn't there yet."

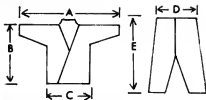
It all depends on how you look at it. For some the appeal is more apparent—enough, at least, to plan bigger and better pro martial arts events. John Therien of Canada's TSS Promotions held his first pro martial arts event and comments that because of the enthusiastic response, "we're going to do something bigger. We're meeting with another promotions agency, and we'll see what's going to happen. But the people are interested. Just that little fight like the preliminary, which weren't even pro yet—they were amateurs going pro, if you want to put it that way—and the crowd was turned on."

Steve Armstrong, Northern California instructor and promoter is against certain aspects of the half pro and half amateur tournaments. "I am totally against paying black belts and only giving the other people trophies. And I might be cutting my own throat by doing this, but I really strongly feel this way. I think you're going to see a vast decline in a lot of participants. Why should they come and do all of the work for the black belts? I'm all for professionalism in karate, but are we going to decline to boxing? And that's just exactly what it looks like with the use of the padded equipment. If that's what the black belts want, okay, let them pay. But don't bring in the other people (amateurs) into the tournament."

It's hard to say whether pro karate tournaments are going to be the shot in the arm Ali gave to boxing, but they have made a dent in the American public, not to mention a few of the struggling promoters' pockets. Already several tournaments have been aired on television and more are in the making. One upcoming film features select clips of fighters during tournament trials. In fact most of the film is supposedly based upon the action and excitement, suffering and pain of the tournament competitor who makes it to the top. It's obvious that if pro karate is going to make it, the mass public must appreciate it. "That's right," claims Mike Anderson, considered to be one of the pioneers of the pro karate movement. "If karate expects to make it, it has to appeal to the market and that means to the buying power—women. Women would have never watched boxing if it weren't for Ali. He brought in a lot more of the TV watching public because of his SEX appeal. And that's what karate is going to need, fighters who aren't pugs, intelligent gentlemen. No sponsor will want to associate his product with a bunch of pugs, battering away at each other. They want to see their product aligned with clean cut good sportsmanship, and American action."

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3	55½	29	23½	20	35½
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4	59	31	25	22	38½
4½	61	32	26	23	40
5	63	33½	27	24	41½
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1	12.00		14.00		16.00		19.50		15.00		17.00		21.50		16.00		brown		
2	13.00		15.50		17.50		21.00		16.50		18.50		23.00		17.00		red		
2½	—		—		18.25		22.00		—		19.25		24.00		17.50		blue		
3	14.00		17.00		19.00		23.00		18.00		20.00		25.00		18.00		green		
3½	—		—		19.50		24.00		—		20.50		26.00		18.50		purple		
4	15.00		18.00		20.00		25.00		19.00		21.00		27.00		19.00		yellow		
4½	—		—		20.50		26.00		—		21.50		28.00		19.50		orange		
5	16.00		19.00		21.00		27.00		20.00		22.00		29.00		20.00		white		
5½	—		—		22.00		28.00		—		23.00		30.00		21.00				
6	17.00		21.00		23.00		29.00		22.00		24.00		31.00		22.00				
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KHP	Protects bones, tendons and knuckles of hand & wrist.	S-M-L	5.75/pr		
KMP	Mouth protector—\$1500. Dental warranty. No taste, odor.	FITS ALL	1.25/ea		
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Kendo

Kendo, the Japanese art of the sword, is the modern refinement of the physically aggressive and spiritually dedicated samurai of ancient Japan. While the samurai was the battle equal of the European knight, his methods varied in many ways. The most significant differences, which were eventually adapted from the samurai by the kendoist, were the two-handed grasp and the circular sweep of the shorter sword.

Each style of kendo is named after the family that

refined it by combining the useful patterns of other styles with inventive methods of their own. They all have the basics, however, that allow them to fall under the category of kendo.

Equipment for the practitioner of kendo consists of the katana or live blade, the bokken, a hardwood sword, and a shinai, a bamboo staff. The shinai is employed in practice because it allows complete freedom of movement with very little risk of injury.

Kendo armor consists of a men, which is the head piece with mask, the kote, or glove, the tare, a hip and groin protector, and the hakama, a divided skirt.

Because of the rigorous physical aggressiveness that characterizes kendo training, a great deal of emphasis is placed on finding a balance through contemplation. And even today, while kendo is a sport rather than an actively practiced method of battle, the spiritual training reigns as an equal to the physical.



Kung Fu

Kung-fu, also known as gung fu, is the fascinating old Chinese style of karate which originated in India and was introduced by Dot Mor into China. Although the hand and foot blows are all similar to the styles of karate, the principle differences between kung-fu and other styles of karate are a preference for clawing, stabbing hand blows and a different, stylistic manner of practicing the forms.

However, kung-fu has two main divisions and a number of subdivisions with respect to types of blows preferred, style of practice and general attitude toward the material. The Southern styles show a clear preference for strength and power techniques, an inclination toward use of the kicks and an emphasis on hand conditioning. The contrasting Northern styles employ soft, flowery movements, emphasizing the lower body and agile foot techniques as well as many hand combinations. Women and children are especially attracted by this style because of the graceful ballet-like movements.

To attain this skill for effective fighting or self-defense, at least seven years of almost daily devotion and arduous training are required. If studied less than seven years, the Chinese considers this art not fully learned. The stronger and more firm the foundation, the higher the student can build. In other words, the more time spent mastering the beginning forms, the better the student absorbs and learns to effectively use the successive ones.





TOP FIGHTERS IN JAPAN

The results of this year's Top Ten listings for karate and judo in Japan have been compiled respectively by two of our Tokyo correspondents, Richard Blair and Andrew Adams. Each fighter's eligibility for ranking in both categories has been determined by his performance and consistency in successful tournament competition.



Judo

1. HARUKI UEMURA

Godan, 5-8, 227 pounds, winner of 1973 and 1975 All-Japan Championships; winner of heavyweight title in 1974 Soviet International



Meet; winner of heavyweight title in pre-World Tournament meet of 1974; runner-up in openweights class of 1973 World Championships; participated four times in AJJC; participated in 1972 Universiade.

2. CHONOSUKE TAKAGI

Godan, 6-2, 234 pounds, runner-up in 1973 and 1975 All-Japan Champion-



ships; winner of heavyweight title in 1973 World Championships; winner of heavyweight class in 1973 Soviet International Meet; openweight champion in 1971 All-Japan Championships by Weight Categories; winner of heavyweight class in 1970 selection tournament; competed four times in AJJC.

3. KAZUHIRO NINOMIYA

Godan, 6-4, 221 pounds, current world judo champion as a result of winning openweights class in 1973 World Championships; runner-up in 1974 All-Japan Championships and quarterfinalist in 1975 AJJC; winner of 1970 Asian heavyweight title; winner of heavyweight class in 1973 French International Meet; semifinalist in 1971 AJJC; winner of Kyushu Regional Tournament from 1972 through 1975; second place in light-heavyweight class in 1970 All-Japan Championships by weight categories; winner of light-heavyweight title in 1967 All-Kansai Area Meet; competed eight times in AJJC.

4. YASUHIRO YAMASHITA

Sandan, 5-11½, 271 pounds, Semifinalist in 1975 All-Japan Championships — best result ever in AJJC by a high school student; winner of 1974 Golden Eagle Flag Meet; winner of heavyweight title in 1973 All-Japan High School Tournament; tied for third place in heavyweight class in 1974 AJHST.

5. NOBUYUKI SATO

Rokudan, 5-11, 194 pounds, reigning world light-heavyweight champion following victory in that class at 1973 World Championships at Lausanne; winner of light-heavyweight title in 1967 World Championships at Salt Lake City; winner of 1974 All-Japan Championships; runner-up in 1967 and 1971 AJJC; tied for third in openweights class in 1969 World Championships in Mexico City; second in light-heavyweight class in 1971 World Championships; semifinalist in 1972 AJJC; quarterfinalist in 1970 AJJC and competed nine times in All-Japan Championships;

winner of All-Japan Industrial League Tournament in 1968; winner of openweights title in 1968 All-Tokyo Meet; winner of 1968 All-Japan Sambo Championships.

6. MASATOSHI SHINOMAKI

Godan, 5-11½, 254 pounds, former world judo champion as a result of winning openweight title in both 1969 and 1971 World Championships; winner of 1970 All-Japan Championships; semifinalist in 1971 and 1972 AJJC; winner of 1974 Spain International Meet; competed six times in AJJC.

7. YOSHINARI SHIGEMATSU

Godan, 6-1, 194 pounds, runner-up in middleweight class in 1971 World Championships; semifinalist in 1974 All-Japan Championships; quarterfinalist in 1975 AJJC; runner-up in middleweight class in 1971 All-Japan Championships by weight categories; competed in the 1974 Soviet International Meet; competed four times in AJJC.



8. SHOZO FUJII

Godan, 5-8, 174 pounds, reigning world middleweight champion as a result of winning the title in that class in the 1971 and 1973 World Championships; winner of middleweight title in 1971 French International Meet; semifinalist in 1973 All-Japan Championships; winner of 1974 Asian middleweight title; winner of middleweight class in 1970 All-Japan Junior Championships; winner of 1973 All-Japan Industrial League Tournament — with no weight classes; competed four times in AJJC.

9. TAKAO KAWAGUCHI

Yondan, 5-6, 140 pounds, Olympic lightweight champion as a result of winning the title in that class in 1972 Munich Olympics; winner of lightweight title in 1971 World Championships; second in 1973 World Championships; winner of lightweight title in 1970 Asian Championships; runner-up in lightweight class in 1971 All-Japan University Championships.

10. SUMIO ENDO

Godan, 5-8, 260 pounds, winner of heavyweight class in 1974 All-Japan Championships by Weight Categories; winner of heavyweight class in 1974 French International Meet; semifinalist in 1974 All-Japan Championships; winner of openweights class in 1972 and 1973 Soviet International Meet; winner of heavyweight title in 1971 All-Japan University Championships; winner of heavyweight class in 1970 All-Japan Junior Championships; competed four times in AJJC.

Karate

1. TOSHIRO MORI

Twenty-four, 5-9, 198 pounds, shotokan style, 10 years in karate, from Miyagi



Prefecture; winner of All Japan Championship Tournament, 1975 and Tohoku Area Championship Tournament, 1974.

2. NORIMASA HAYAKAWA

Twenty-eight, 5-5, 154 pounds, shotokan style, 10 years in karate, from



Ibaragi Prefecture; All Japan Championship Tournament, 1975, second; winner of Asian Pacific Ocean Championship, 1975.

3. TETSUO TABATA

Twenty-seven, 5-9, 148

pounds, gojukai style, 10 years in karate, from Wakayama Prefecture; All Japan Championship, 1975 third; All Kansai Area Championship, 1972, second; Representative of Asian Pacific Ocean Championship, 1975, winner of Group Section.

4. KATUAKI SATO

Twenty-eight, 5-9, 194 pounds, kyokushinkai style, 11 years in karate, from Tokyo; winner of All Japan Open Tournament, 1974; winner of All Japan Open Tournament, 1971.

5. MINORU KAWADA

Twenty-three, 5-6, 161 pounds, shotokan style, nine years in karate, from Ibaragi Prefecture; All Japan Championship Tournament, 1975, third; winner of Ibaragi Prefecture's Championship Tournament, 1974.

6. HITOSHI SHINJOYO

Twenty-four, 5-7, 187 pounds, shitokai style, 10 years in karate, from Saitama Prefecture; All Japan Championship Tournament, 1975, top eight; winner of Kanto Area Championship Tournament, 1973; winner of Saitama Prefecture's Championship Tournament, 1974.

7. ZENICHI ONO

Twenty-three, 5-6, 139 pounds, wadokai style, eight years in karate, from Fukushima Prefecture; All Japan Championship Tournament, 1975, top eight; winner of Tohoku Area Championship Tournament, 1975.

8. TOSHINOBU OMOTO

Twenty-seven, 5-7, 172 pounds, rengokai style, 11 years in karate, from Hyogo Prefecture; All Japan Championship Tournament, 1975, top eight; Hyogo Prefecture's Championship Tournament, 1970, third.

9. YASUO KAWAMURA

Twenty-six, 5-8, 161 pounds, gojukai style, 10 years in karate, from Saga Prefecture; All Japan Championship Tournament, 1975, top eight; winner Saga Prefecture's Championship Tournament, 1974.

10. HIROSHI KANEHARA

Twenty-eight, 6 foot, 172 pounds, rembukai style, 12 years in karate, from Kanagawa-ken; winner Kanto Area Championship Tournament, 1974; winner Kanagawa Prefecture's Championship Tournament, 1975.



Ninjitsu

Japan's feudal period from the late 13th to the early 17th centuries served as the setting for ninja, the cloak-and-dagger artists. Ninja involved themselves in everything from sabotage, to abduction, to espionage. With rival warlords struggling for power, the ninja's services were in demand.

Children born into Iga and Koga systems (powerful ninja organizations) were trained as spies and died ninja; no other avenue of life was open to them. Iga and Koga youths were full-time ninja while still teenagers. Ninjitsu, developed by this band of artists, mixed bushido discipline with the martial arts in existence at the time.

Trainees learned to stay submerged underwater for several minutes at a time, climbed cliffs and walls, deceived their pursuers by appearing dead, displaced their joints to slip out of knots and predicted meteorological conditions, such as the santana winds, and used them to their advantage.

A ninja concealed his name, objectives and techniques, even to the point of death. One never appeared in public without a disguise. A monk today, tomorrow the spy is a peddler on the road. He is familiar with the local dialect and geography and has sufficiently grasped general information necessary to pass in his role.

The trainees from the Iga School of Ninjitsu were taught to establish a contact who would aid the ninja in staying underground. Female agents proved invaluable in obtaining secret information through their ability to develop relationships with powerful enemy officials. A long hatpin concealed in her coiffure served as her most lethal weapon. Ninja concocted their own pharmaceutical remedies as well as poisonous darts and sleep inducing recipes.

For three centuries this devoted stock of crafty spies trudged marshy moats and scaled castle walls across Koga and Iga Provinces, supplying the warring lords with a sophisticated sabotage network by which to advance their battles.



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Hapkido

Hapkido, the art of power and coordination, had its origins in Korea as did many of the martial arts. Like tae kwon do and the other Korean arts, it suffered through periods of violent suppression, disorder and revolution, but managed to stay alive because of dedicated devotees who practiced and improved it in secret.

A proficient hapkido artist will combine the three basic skills of non-resistance, circular motion and the "water principle" of total penetration of an enemy's defenses. The combination of these

practices involves a precise execution of techniques that, to the untrained eye, look like an integration of judo, tae kwon do and aikido. In reality there is only a surface similarity.

Hapkido stresses a strong non-violent code of counter-defense. If the force of an attacker's blow is strong, it must be met with a soft reception and counter move. If the force is soft, it must be countered with a power defense. This approach leads to the fluid circular motion of constant mobility that sets hapkido apart from the other

arts and makes it so difficult to master.

Once taught only to the *bswarangdo* or noble class, hapkido is now taught to army officer trainees in Korea. Like other Korean arts, it is under the jurisdiction of that government.



Jeet Kune Do

Technically there is no such animal as jeet kune do as defined by and compared to other styles of the martial arts. To describe jeet kune do as a style of karate would be erroneous. While JKD did exist in one form as practiced by its founder Bruce Lee, it no longer exists in that form. Even Lee's form differed from time to time and this is the way he intended it to be. The reasoning is simple. Lee believed that the martial arts as illustrated by styles, patterns and doctrines, could never be more important than the individual. Therefore jeet

kune do could not be a style and could not be learned or imitated as other forms of the arts. It is a personal experience expressed by a combination of all the martial arts, including boxing.

The practice of jeet kune do stresses the person, not the style. It is meant to be a liberation of the spirit of man and not a method of hog-tying the body to rigid patterns that can immobilize him.

Whereas other forms of the martial arts are models of ancient traditions, JKD is a mirror image of the prac-

itioner who gleans the best from the established arts and incorporates them to fit his own physical and spiritual being.

The only prerequisites for jeet kune do are fluid motion and adaptability. This means that punches, kicks and throws must go through the line of attack and not just to it. Philosophically called the "way of the intercepting fist," JKD might best be described as the *modern* martial art.



ROBT. KOPRIVIC

Children in the martial arts

It's More than Just a Game

by Liz Murphy

Ten years ago, a youngster proficient in the martial arts was still considered such a rarity he was certain to end up on the five o'clock news.

Even five years ago, a youngster in the arts was still considered the unique exception, but something was beginning to happen, so that today things are different.

Well, let's put it this way. One would be hard put in this year of our Lord, 1975, to find many in the martial arts agreeing with whoever it was who said the only thing wrong with children is that there are too many of them, for it is the youngsters who are providing many an instructor with his three squates a day. While the Amateur Athletic Union doesn't break its





membership down into ages and there's no centralized computer bank to spew printouts detailing martial arts participation by age, a spot check of promoters and instructors throughout the country indicates that children make up a good third of those in the arts today.

Some of the promoters and instructors we talked to including Kenso Kiyohiro of Los Angeles think the figure is much higher. Kiyohiro, president of the Southern California Black Belt Association, thinks at least half of those into judo alone are youngsters. He points out that in his own dojo only 25 of the 70 students are adults and that in the Yudanshakai's two annual Southern California tournaments, the number of chil-

dren participating has grown so that, out of 500 competitors, 200 are in the yonon division (ages 12 and under) and 100 in the shonan division (ages 13 through 17).

On the karate side, S. Henry Cho of New York, famous for his annual March tournament in Madison Square Garden's Felt Forum, reports that the number of children participating has grown so much in the 11 years since he first launched the tourneys that in this year's event there were six lines of juniors and peewees (ages 7 through 14). Says Cho, "Of 1,359 competitors, about four hundred of them were children. That's a lot of children."

Phillip Porter, past national judo chairman for the AAU

who's been into judo for 24 years says that three-fourths of the students in his Zembai studio in Sacramento are young people. "Like everybody else, we have an awful time keeping seniors in judo."

Ed Huyler of the Ocean County and Manapalan studios in New Jersey reports that of 150 students, 100 are children. Wally Jay of the Island Judo and Jujitsu Club in Alameda, California says that of 150 students, 75 are kids.

Karateman Ken Knudson, president of Midwest Enterprises in Atlanta commented, "Ten years ago when I first started, we had no kids. About five years ago, we started to get the kids in. As bad as the economy is, it's been a steady increase."

When Pat Johnson of Los Angeles started teaching in Chuck Norris' Sherman Oaks, California studio in 1968, there were only six children enrolled. Within six months, out of a total enrollment of 365, 150 of them were children. Johnson who has the respect of fellow karate instructors for his magic touch with children, estimates that since 1968 he has trained some 3,000 youngsters.

Steve Armstrong of the Isshinryu Karate schools in Tacoma, Washington reports that one-fourth of those enrolled with him are children 12 years and under. "Much to my regret, I don't try to keep children's enrollment down but I do try to keep adult enrollment up. You can bank on children year round whereas adults you can't."

A further indication of youngsters' enthusiasm for the arts comes from Jim Stevens, National Sports Administrator of the AAU, who notes that the number of children wishing to compete has so increased over the years that "the Junior Olympic Committee took a very progressive step the year before last and established age and weight divisions for judo."

Children from age six to nine are allowed to compete in judo competitions under the Junior Olympic Program but not under the Junior Program, the discrepancy being explained by the fact that though an event is AAU sponsored the AAU does not make the rules for the different programs under its aegis. Says Stevens, "Various committees within the judo committee differ on what they think programs ought to be. The Junior Olympic Committee didn't necessarily subscribe to Dr. Koiwai's recommendation that no one under age nine can participate in judo." Koiwai is president of the United States Judo Federation. Karate which was officially adopted as an AAU sport in 1972 has no restrictions on the nine and under group.

These differences raise several questions. Is Dr. Koiwai right in recommending restrictions on the very young? Can kids get hurt? If they can get hurt, does the value of the arts with their discipline and potential for physical development outweigh possible injury? In short, are the martial arts good for youngsters?

The zest with which kids have swarmed to the martial arts shows how they feel about these questions and they have some pretty solid support for their views, even the youngest judo enthusiast. Stevens of the AAU opines, "I'm not a physician but I personally don't agree with the limitations on judo, particularly when you consider we have no restrictions on wrestling and you're certainly as prone to as many or more injuries in wrestling as you're likely to receive in judo."

As support for his view, Stevens cites Dr. Joseph Fitzsimmons, orthopedic surgeon of San Jose, California, whom Stevens describes as being, "affectionately if not officially the team physician for the judo committee."

It is Fitzsimmons' opinion that "physically judo is great and

"Physically judo is great and youngsters should all be doing it by kindergarten."



youngsters should all be doing it by kindergarten. Except for flying scissors which is outlawed for the very young, there is no confrontation. If a youngster does get a fracture there's no long-term damage."

Sachio Ashida, psychology professor at Brockport State College, New York and 1976 Olympic judo coach, feels that "age is not important. As soon as kids develop the motivation then it's okay for them to get involved."

"As far as injuries are concerned, I think most of these can be traced to instructors who emphasize competition instead of the sport. They're so concerned with winning gold medals they start to teach makikomi. This is taboo in my dojo."

Wally Jay of Island Judo has no prohibition on makikomi. "Even little kids can do these. I make them do exercises before they do throws to see how they land. We haven't had any injuries."

Speaking for the karateka, Caylor Adkins, chairman of Shotokan Karate of America and national karate chairman of the AAU, observes, "I've seen four-year-olds do very well. I

"Age is not important. As soon as kids develop the motivation then it's okay for them to get involved."

can't really see age limits. If a kid is mature enough to take karate seriously then he should be allowed to take it up."

As far as limiting techniques to avoid possible injury, it is Adkins' view that "the only thing to stay away from is head contact. Maybe they shouldn't be allowed to throw until they've learned how to throw and fall without hurting someone. I don't suppose kicking the bag or punching the post is all that necessary but it can't hurt either."

Perhaps Tom Ball, director of the American Judo and Jujitsu Federation, best sums up the consensus of the martial artists. "Aside from the normal bumps and bruises which you're bound to get in any contact sport, I haven't really seen any more injuries to speak of."

"Whatever injuries children sustain has to do with the way



they're taught and what they're taught. There's a real humanistic side to the martial arts. The skills and principles they learn on the mat can be applied in their daily lives."

There isn't an instructor or promoter who doesn't agree with Ball's assessment of the psychic value of the arts carrying over into life. George Wilson, principal of Kentridge High School in Kent, Washington, reports that a number of years ago he did a study which showed that on the average, youngsters in judo class tended to raise grades over a period of a year from one-half to three-quarters of a point. Wilson, who is national chairman of the AAU Judo Committee, instituted the first high school judo program in the United States in 1955. He is also responsible for the National High School Judo Championship.

Joe Corley of Atlanta says, "My particular feeling why kids get involved in karate has to do with independence. I feel most kids get into trouble or pick up the habit of smoking cigarettes or marijuana or drinking beer as a result of peer pressure. If a kid gets involved in karate, which is an individual activity as



opposed to a team activity, wherein he has some physical prowess early on, then that child is more likely to become a leader rather than a follower."

But then it could also work the other way. Pat Johnson tells about one student who completely changed after receiving his junior black belt. "It was a total reversal of personality. He became a bully. I think his parents were nudging him though."

Henry Cho noted the role of parents and how youngsters handle the lessons they learn in the dojo. "If a kid is left out on his own at fifteen, a black belt might not be too good an idea. If their parents hold them nicely in the family then the discipline they learn from karate will be helpful in building their character. They will learn right from wrong at an early age. In that sense I like kids to be participating in the martial arts but I don't want them to feel they are big shots already."

Many of the instructors mentioned that often it was the parents and not the children who sought them out hoping that the instructors would fill the role of babysitter or disciplinarian. Some instructors reported that they turned the parents down. Others who did take on the kids found that often all they needed was a good strong male image and things worked out fine.

Whatever the reasons for bringing so many youngsters into the arts, for most the reward has been more than physical. As Kenneth Kuniyuki, Southern Pacific representative for the AAU, sums it all up, "The main thing they learn is self-confidence."



Aikido

A significant difference between aikido and other self-defense systems is the non-competitiveness of founder Morihei Uyeshiba's art. In lieu of tournament exposure, individual experience could be gained by studying with different dojo instructors. The rationale behind this is that bouts only bolster the egos of winners, destroying

the concepts of humility and self-discipline on which this art is based. Aikidoists have no opponents; there is no "we" or "they." The idea of destroying a person, even theoretically, is not there.

An aikidoist attempts to involve his partner in turning around his center axis. He is in harmony with his partner while maintaining flexibility

and a stable balance.

Offshoots of Uyeshiba's aikido are the Yoshin style, which stresses strong practical combat theories, and the Tomiki school, which complements sportive techniques with self-defense. Having clung to its original principles and because the system was introduced in this country later than other arts,

(Continued on page 81)



Tae Kwon Do

Legend has it that tae kwon do began in India well before recorded history, when Buddhist missionaries were forced to develop a fighting art that would help their religious journeys end in safety. Nevertheless, Korea was the land in which this art matured and where the first records of tae kwon do are to be found.

When the Confucists began to outnumber the Buddhists in Korea, there were attempts to replace the martial arts with more worldly and less aggressive lifestyles. Later when the Japanese invaded the tiny country in 1910, there were severe attempts to eradicate tae kwon do, which had become an integral part of the Korean military. Like

most arts, however, it did not disappear completely and in 1946, when the Japanese were forced out of Korea, tae kwon do once again began to flourish. By this time, it had incorporated some of the Chinese and Japanese arts to make it a more rounded system of fighting. Currently the Korean government exercises control and sur-

[Continued on page 81](#)





Top 10 U.S. KARATEMEN

Over the past year, the emphasis on the martial arts scene has been moving toward competition karate. At least three major tournaments had network television coverage in 1974. Knockout events with big cash prizes and slick promoters have aroused the public's interest.

Accordingly, this year's "TOP TEN" has many of KO karate's name fighters occupying its ranks. And they're just beginning to win some of the recognition they deserve.

1. **JEFF SMITH**
Light-Heavyweight/Alexandria, Virginia

In the limelight, the "D.C. Bomber" takes his well-deserved, long-sought-after place at the top. For the last two years, he's occupied the number two position. In 1974 he was edged out by lightweight Howard Jackson whose knee injury has caused him to drop from the standings. Says Jackson of Smith, "He's a bone-cracking die-



hard that comes at you with everything he's got."

Physically, Smith at six-one and weighing 182 pounds is one of the toughest fighters making the rounds. His straight-forward rugged tactics have overcome nearly every major player on the circuit. Stamina and consistency in freesparring are effects of his vigorous training regimen. The other ingredient for success, according to Smith, is attitude. "You have to concentrate all your energy into one goal," he says. "If you really want it, you'll sacrifice other things."

The much-traveled, number one karateka can look back on an impressive string of victories in 1974, including the U.S. Professional Championships in Ocean City on the East Coast, the light-heavyweight division and the grand championship of the Texas Karate Olympics, second place light-heavyweight in the Top 10 Nationals in St. Louis, and the grand championship at Ed Parker's Internationals in Long Beach, California. He also captured his weight class title and \$3,000 at the much publicized World Professional Karate Championships in Los Angeles.

Smith, 27, teaches tae kwon do and is head instructor at Jhoon Rhee Institute in Washington, D.C. He also

coaches the Washington, D.C. Women's Karate Team and indulges in his enjoyment of motorcycling.

2. **BILL WALLACE**
Middleweight/Memphis, Tennessee

Wallace, the "Superkicker," the fighter who grins engagingly through his matches and oozes charisma, shows up as the number two karateka this year. He's as consistent in the standings (No. 3 in '74 and No. 1 in '73) as he is in competition performance.

"Fast Billy" possesses uncanny kicking ability coupled with incredible speed. He uses roundhouse kicks, side-kicks, spinning wheel kicks and lots of hook kicks. Many times he'll lash out at



an opponent with a double kick delivered with his left foot, the weapon he uses 90 percent of the time.

To maintain his flashy repertoire of kicking skills, Wallace starts a workout with flexibility exercises. He can do the type of splits usually associated with ballerinas and gymnasts, that is, legs extended from his sides. After stretching, he kicks in slow motion, honing his form to a razor sharpness. He gradually accelerates kicking speed and finishes the regimen with snap kicks, concentrating on speed, movement and combinations. His training keeps the trim, five-foot-eleven, 165 pounder in tip-top condition. Having written a college textbook on karate, 19-year-old Wallace knows exactly how exercise affects muscle.

Among the southpaw fighter's tournament successes are the middleweight crown at the World Professional Karate Championships in Los Angeles, the Top Ten National Professional Karate Championships, and at the Battle of Atlanta,

he soundly thumped Joe Corley.

As chief instructor at the Tennessee Karate Institute in Memphis, Wallace teaches a combination of shorinryu and chi-do kwan tae kwon do styles. The dojo is owned by Elvis Presley and some of his bodyguards take instruction from Wallace.

3. **EVERETT EDDY**
Heavyweight/Detroit, Michigan

The "Monster Man" from Motown steps up the ladder to number three from last years number five position. Eddy attained his higher rating by amassing an imposing number of wins in a heavy schedule of competition.

His record in the last year includes grand championships at the Northern States Karate Championships held in Sandusky, Ohio and its \$1,000 prize, the National Karate Classics in Binghamton, New York defeating Jeff Smith for \$500, the Michigan State University Karate Championships and the Midwest crown at the Spring Four Seasons Tournament in Cleveland, Ohio. Eddy won first in his weight class at the Fourth Annual Competitors Tournament in Warren, Michigan, the St. Louis Top Ten Nationals and the World Series of Martial Arts in Los Angeles, where he knocked out Sammy Pace and won by decision over Dana Goodson.

Eddy, 28 years old, six feet tall and 227 pounds, relies mostly on punching although he puts together hand and foot combinations and has lightning-fast feet. His strong legs are a result of a strict training program involving weights, jump rope, jogging, regular calisthenics and long sparring sessions with some of his advanced students at Paim's Karate Institute.

Eddy's coach David J. Paim com-





ments on his prize pupil with the fantastic physique, "Everett is agile. He can move, he can jump kick, he can dish it out as well as take it."

4. JOE LEWIS

Heavyweight/Hollywood, California

Colorful, controversial, handsome Joe Lewis came out of retirement for the World Professional Karate Championships in Los Angeles. For knocking out Frank Brodar of Yugoslavia in the second round of their match, he received \$3,000.



Now 30 years old, Lewis won every major title in tournament karate before retiring. In 10 years of fighting, he was a three-time winner of the Long Beach International Karate Tournament and the U.S. heavyweight kickboxing champion.

A rational, thinking man, he's opinionated and outspoken. "Karate's going through some odd changes," he comments. "The serious practitioners—I'm talking about those brown belts and black belts who are interested in competing professionally—should seriously consider what I'm saying. Since the sport is going to become full contact, they'd better start training that way. . . start challenging the values they've accepted." He adds, "Karate is going to offer something the other fighting arts don't have, and that is a total form of combat."

As an instructor, Lewis was painstakingly thorough, making sure his students understood extensive sparring concepts such as angular attack, which he's mastered. First he'd verbalize the principle, then demonstrate it, stressing the importance of combining physical activity with mental thought.

An aspiring actor complete with agent and three years of acting lessons, Joe's "pretty-boy" face and physique landed him on the cover of *Playgirl*. He eats health foods and is a follower of Ayn Rand—Nathaniel Branden teachings.

5. MIKE WARREN Lightweight/Washington, D.C.

For the third consecutive year in the Top Ten, Mike Warren has moved up from last year's rating of number eight to this year's number five position, falling short of his first year's rating by one place, due to his increase in major tournament participation. Standing at six feet and weighing 150 pounds, Warren is an impressive tang soo do practitioner. Although he doesn't look like he has that much force at his command, men who fight him credit the lightweight with high points for the power of his blows. He has extreme speed, with intricate, flawless combinations executed with deceptively great power.

Warren scores the majority of his points with heavy double roundhouse kicks, which are his strongest techniques, and lands a punch to finish off his combinations. He tries to compete outside of the Northeast, but finds it difficult because of financial reasons.

In the classic Battle of Atlanta, Warren bested Cecil Peoples in a lightweight preliminary ho-hummer, taking six rounds with one even, a super cautious contest. In the New York All



American Open Karate Championship sponsored by Henry Cho at Madison Square Garden, 22-year-old Warren downed Al Cheeks, a fellow Ki Whang Kim student, winning the grand championship.

Warren holds down a job from eight to five in the courts and spends his evening hours in the dojo training for the next tournament.

6. BENNY URQUIDEZ Lightweight/Los Angeles, California

Fiery "Benny the Jet" Urquidez is burning up the tournament trail. Concentrating on knockout tournaments with big prizes, he fights freeform style and boasts a record of 15 KOs and three decisions.

Benny took the grand championship and \$1,000 at Ralph Krause's Mountain Karate Championships and \$5,000 for the lightweight title at Tommy Lee's first World Series of Martial Arts Championships held late last year in Hawaii. In two more WSMAC events, he successfully defended his title.

At press time, the Jet, second youngest of the Urquidez brothers, was in Puerto Rico enjoying a well-deserved vacation according to brother Ruben.

Twenty-three years old, five feet five-and-a-half, 147 pounds, this flashy karateka is exciting to watch. His effectiveness in the ring is due to his "ability to think and be cool," says Ruben. He further adds, "Benny has winning power. He's called a smart fighter. He doesn't waste punches. . . saves his wind. He's a natural reaction fighter adapting to his opponent's style. He's versatile, unpredictable." His best weapon is a left hook and he uses kicks as setups for the punches.

Urquidez holds black belts in kenpo, shotokan karate and in judo. Older brother Arnold was his sensei and the Urquidez Brothers dojo in Panorama City, California is where Benny pursues his full-time training schedule. He works out twice a day for a total of five hours and runs three miles. He does all this with an eye on upcoming tournaments.

Instead of merely jumping for joy,



Benny celebrates his victories with two or three backflips. He started the practice long ago as a 16-year-old black belt.

7. FLEM EVANS Middleweight/Chicago, Illinois

Last year's ninth-ranked fighter, Evans racked up a formidable list of wins impossible to ignore. In '74 he competed in close to two dozen tournaments taking 16 grand championships and leaving in his wake Everett Eddy, Bill Wallace, Demetrius Havanis, Fred Wren and Parker Shelton.

His finest performance came in Milwaukee when Evans' lightning backfist demolished all comers. He walked away with the USKA Grand National Championship. "Last year was a good year for me," Evans says. "It wasn't that I just won tournaments. I beat a lot of good fighters. And in Milwaukee, all the people I beat, I mean I swept 'em. I was on really good."

A master of counter-attack and timing, Evans is a fighter who cannily sizes up his opponents. He formerly ran a school in Chicago for Ken Knudson who comments on his friend, "He can pick up things about competitors that are unbelievable."

Born in Naughtatuck, West Virginia on October 7, 1945, his first love was



drag racing. He won 30 or 40 trophies racing every Sunday. On racing Evans says, "The only bigger thrill I've ever had has been fighting in karate tournaments." Evans owns an asphalt paving business and the Evans International Karate School in Barrington, Illinois.

8. ROY KURBAN
Light-Heavyweight/Arlington, Texas

For a competitor who freely admits to an astonishing lack of athletic ability before discovering karate, Roy Kurban has come a long way with his consistent victories in frequent tournaments this past year, so much so that he was voted into the number eight rung. The 180-pound light-heavyweight has surpassed the two-fifths mark for the 200 trophies he hopes to reap before retiring in eight or nine years.

At the Shreveport Open Champion-
(Continued on page 72)



Karate

Karate is the phonetic spelling of a Japanese word meaning "empty hands." It has been loosely adopted as a cover term for most Japanese and Okinawan empty-handed arts of punching, kicking, striking and blocking.

Kung-fu is the phonetic spelling of a Chinese term meaning "expertise" in anything. More correctly, the word wu-shu is the term for combative (martial) arts in China. The word kung-fu, however, has been introduced throughout the world as the name for Chinese martial arts, with or without weapons. So today it is still recognized as such. Kung-fu arts were originally handed down through families and styles often bear the names of families that originated them. Others, more widely known, stem from animal movements from which the motions have derived, such as praying mantis, monkey style or white crane style.

The number of different styles in both karate and kung-fu change every day. Karate styles, however, remain somewhere below 100 variations, while kung-fu styles number over four hundred.

In Korea, due to a nationalistic effort, what has always been known as karate to foreigners is today generalized under the term tae kwon do—very loosely accepted as the Korean equivalent of Japanese karate. There are many styles under tae kwon do, such as moo duk kwon, tang soo do and hapkido, but they are all

classed today by the Korean government as methods of tae kwon do.

Speaking in generalities, most styles of kung-fu favor circular motions over the Japanese straight-lined karate moves. Korean arts, more closely related to Japanese arts than kung-fu, favor straight lines but rely more on kicking.

Basically, then, from every country there are several methods of martial arts that either originated autonomously within that country or were imported from another country or have found a combination of the two. They each have their own unique characteristics. Traditionally the meditative or spiritual aspect of the ancient arts must be included in any style before or while they are being learned for self-defense or free style fighting.

Because of American military involvement in the Orient, traces of the martial arts found their way to the United States, where some practitioners maintained the full flavor of their masters and others developed new styles to suit their own needs.

Realistically speaking, the only rule that can be made about martial arts styles and systems is that every one changes according to the man using it. Those changes can sometimes be slight and sometimes drastic. But the fact is that they do change and will continue to change as long as men have their own personalities.









Top 10 U.S. JUDOMEN

1975 was an important year as far as the results of the national championships were concerned. They would determine who would be invited to the trials for our World Games and PanAm Games teams.

Like so many times before, the nationals turned up its share of surprises and disappointments. However, our panel of judges, consisting of last year's top ten competitors and top officials and coaches across the nation, seemed to place relatively little strength in where people finished in the nationals in picking this year's top ten fighters. All six national champions were named, but three players who didn't even place were also among our top ten.

Once again the panel of judges was chosen to allow for geographical, political, ethnic and cultural differences and/or biases. Coaches from the collegiate scene, professionals and amateurs were all enlisted. The result was the largest balloting ever held for the top ten fighters and, strangely enough, the greatest consensus of opinion. Almost everyone agreed on the top four or five players and near unanimous consent elected both player of the year and coach of the year.

It was interesting to note too that this year most judges chose to sign their names, thus indicating their willingness to stand up for their convictions.

Ironically, some of the people named in the top ten may not even make this year's international teams as there will

Top 10 U.S. JUDOMEN

be a round robin fight off of the top five players in each weight class to pick the top two in each class. A lot can happen in a five-man pool and usually does.

This could be a big year for American judo. It is a chance to regain some of the prestige we have lost in the international arena. We have a wealth of experienced players — several have been

medalists in the PanAm Games, some have been to the Olympics and the World Games; this could be it. We have a continuity in our coaching sequence for the first time in a long, long time. Shag Okada has proven he can do the job; this time he may have even better talent to go with, but the competition is going to be considerably stiffer in the Worlds. Certainly we should be able to

improve on our performance in the 1974 Pan American Championships, which means bettering three gold medals and one silver of last fall.

One year ago BLACK BELT said American judo is alive and well; this year we might add it survived the serious trauma of the Pan American hassle and has come back stronger than ever. Only time and the tatami will tell!

1. TOMMY MARTIN — 19 years old — Stockton, California

Last year Tommy had the unusual distinction of being the youngest player in our top ten when he was in the number five spot. Since his second place finish in the 1974 senior nationals at Phoenix, Martin's career and reputation has soared to an unbelievable high. He won the 1974 National High School overall championship and then went to



Panama City as a member of our Pan American team and won a gold medal in the 205-pound class.

Tommy now has three major international tournaments under his belt and he gets stronger and wiser each time out. One of the things that makes Tommy such a powerful player is his wide and varied range of techniques. He has a powerful osotogari (major outer reap) and a very strong seoinage (shoulder throw). His one weakness seems to be in newaza (mat techniques) but he has been very successful in avoiding these situations. In Panama City he used four different techniques in taking the

top spot; in the 1975 nationals he showed an equality strong and diverse set of techniques.

Martin has no weight problem as he seldom tops 190 pounds even when he's not in heavy training. He has not shown any great devotion to heavy training but he seems to improve every year. With his age he probably will ultimately move closer to the 205-pound limit and this should prove to be a help to him. Martin continues to look like one of our best bets for an Olympic medal in 1976. Certainly he should be a heavy favorite to repeat in Mexico City and possibly place in the World Games in Vienna.

2. PAUL MARUYAMA — 37 years old — USAF Academy

One of America's most experienced and successful competitors, Maruyama surprised everyone in this year's nationals. For openers he moved down from the 176-pound class where he was a bronze medalist last year and went on to take the gold medal, going away, in the 154-pound class. This was Paul's 13th nationals and was the third time he



has taken top honors; he has placed in the top three 11 times. He was the first US gold medal winner in the 1971 Military World Games, earning that honor in Vienna. He was the first National Intercollegiate Champion (1962) and a silver medalist in the 1963 Pan American Games.

After the 1972 Olympic trials in Washington, D.C., a dejected Maruyama walked off the mat and told us, "That's it, I'm through; I'm too old and I've got my career to consider now." Ironically, it was that very career which led to Paul's being able to return to competition this year. He is now a professor of languages at the USAF Academy, Colorado Springs, where he also serves as the cadet judo coach. The constant rondori and instruction with the younger, superbly conditioned cadets obviously served to spur Captain Maruyama to return to the competitive arena. He did it with a flourish in 1974 and topped it off this year.

With Maruyama's experience, he could be a very valuable addition to this year's international teams. He has a strong taiotoshi (body drop) and a quick osotogari.

3. STEVE COHEN — 19 years old — Chicago, Illinois

Is Steve Cohen better than Tommy Martin? We may never know because there is little or no chance of their playing each other anytime in the near future. Steve won the 176-pound class this year, enabling older brother Irwin to move up to the 205-pound class, reversing their roles of 1974 when Irwin won the 176 and Steve the 205.

After winning his class, Steve elected not to fight in the overall because the players still thought the international team trials were scheduled for one week later. It was only after the overall was finished they found out this



wasn't to be. Cohen can do it all; he is fast, strong, an excellent technician, doesn't blow his cool if he's behind, and has learned a great deal from his international experience. Steve had a very difficult decision to make this last fall



when his brother Irwin was dropped from the PanAm team; Steve quit in protest. He has since expressed the opinion that if he qualifies for this year's team, he will compete in Mexico City and Vienna. This is very important to Cohen as it will give him international experience he lacks, but will need, to place in the Olympics.

As the younger of the Cohen brothers, Steve is now generally acknowledged as having the greater potential of the two. He has not allowed success to go to his head and remains one of the friendliest, most personable of our young fighters.

4. ALAN COAGE — 30 years old — Cranford, New Jersey

Along with Maruyama, Coage would have to be listed as a candidate for the comeback-of-the-year player. During his 1972 Olympic trials match with Jimmy Wooley, the three-times national champion injured his knee and had to have corrective surgery. He did not compete in 1973 and then went out in the first round of 1974, when he was penalized for stepping out of bounds. This year Coage left no doubt in anyone's mind that he is back to stay. He continually carried the fight to his opponents, dis-

playing great technique, good speed and tremendous strength. When he threw Bernie Lepkofker for the heavyweight title, it seemed like the building would shake from the force he used as he drove his opponent into the mat with a powerful taotoshi.

Coage has gone to the international arena before and did well in the 1971



World Games. He has come a long way to get back there and all would indicate he should be a strong candidate for a gold medal in Mexico City. Like Maruyama, the very thing that is going to act in Coage's favor, his age and experience, may also be his biggest obstacle. Fighting is more and more a young man's business and Alan is no longer a young man. Coage has a fairly wide variety of techniques and is equally strong standing up, or on the mat. His style of judo is more traditional than the current "knock 'em down, get the koka" style so much in vogue.

5. DOUG DAVIS — 28 years old — Chicago, Illinois

Last year Davis took second place in the North American Championships at Toronto, Canada, and thus qualified to go to the PanAm Championship trials. Unfortunately, he was one of the athletes who could not rate for the time trials in the mile run and was dropped from the squad. Maybe that's what Davis needed for motivation, as this year he came back stronger than ever and took the gold medal in the open class at Los Angeles.

Davis works out at the Martial Arts Academy in Chicago under the tutelage



of Kyung Sun Shin. His teammates there include last year's champion and PanAm silver medalist Dean Sedgwick. Davis just does not have the grasp of



technique that Sedgwick has and wins mostly on sheer strength. Olympian John Watts said, "He's one of the strongest men you will ever meet on the judo mat." Watts should know.

Davis will be playing in the same class with Watts in the PanAm trials along with Jimmy Wooley, Jim West and David Greer. He should stand a good chance of going to the games, but it is doubtful that he can survive in international competition on the basis of just sheer strength, but stranger things have happened.

Originally from Houston, Texas, Davis is single and works as a guard at the State penitentiary at Joliet, Illinois.

6. JIMMY WOOLEY — 26 years old — Houston, Texas

After winning the 1974 nationals in Phoenix, Wooley became the first American to go on the international tatami and walk away with not one, but two, gold medals. Following this sensational performance at the PanAm Championships, which saw Wooley score nine ippon wins and one forfeit win, Wooley was a very heavy favorite to repeat as national champion this year. For openers, he moved from heavyweight to open, a much less heavily populated class in Los Angeles. It seemed like a cake walk for the handsome, personable young Texan. A twisted ankle, some weeks before the nationals, prevented his even competing. Even so, PanAm



and World Games coach Shag Okada announced that Jimmy would be invited to play in the international trials and Wooley has since reported his ankle is fully healed and ready to go. Even without playing in this year's nationals, Wooley was named on almost every ballot of the coaches and all but one competitors' ballots. On some he was ranked first and most had him in the top three.

This may be the last competitive year for Wooley. He has been accepted for medical school and may find it a bit too heavy a load to continue the gruelling, demanding training schedule he sets for himself. Jimmy himself has indicated that the 1976 Olympics would be the end of the line for him.

7. PAT BURRIS — 24 years old — Anaheim, California

One bad fight should not a career make or break, but to many of the spectators at the 1975 senior nationals, that was all they talked about. Everyone seemed to forget that Burris was the only American to ever win his class four times in a row; they saw only that he lost a decision in the first round of this year's fight and was eliminated from the tournament. Burris had been a bronze medalist in Panama City last fall when he fell victim to his lack of confidence in Pat Burris.

Burris is a tough, well-conditioned, aggressive fighter with exceptional talent. There is no reason he cannot be a winner at the international level. During the period between the 1975 nationals and the international team trials, Burris

trained in Japan and hopefully he will have regained some of the confidence he lost in Los Angeles.

Pat's father appraised his performance in Los Angeles as follows: "Only Pat and I know why he lost, the reasons I've heard range from the ridiculous to the absurd." Burris will get his chance to regain his spot on the American teams this summer when he fights in a round robin with Paul Maruyama, Tommy Riggs, Randy Sumida and Lewis Goldman.

Only Riggs and Maruyama should give him any serious trouble and if he



can beat either or both of them, he will once again be wearing the red, white and blue warm-up suit when the American teams travel to Mexico City and Vienna.

8. KEITH NAKASONE — 18 years old — San Jose, California

Nakasone surprised everyone in taking the 139-pound class against favorite Jimmy Martin. Keith was a virtually unknown quantity to the other contestants but he is no beginner in judo. A seasoned veteran from Okinawa, he is a student at San Jose State College under Yosh Uchida. Nakasone is quick, strong and not afraid to go the mat. He had lost to Martin in the AAU trials and will probably have to beat Jimmy this time if he is to make the PanAm team. In his round robin there will be Kenny Okada, Martin, Louis Goldman of New England and Mike Ogata of Chicago.

Nakasone is a fine young player and showed great determination in his battle

(Continued on page 72)



Thai Kick Boxing

Once the hand-to-hand single combat method used to supplement armed warfare, Thai kick boxing grew into a sport of kings and a national pastime in its native country of Thailand. While forms of kick boxing exist in Japan, the Philippines and other Asian countries, Thai kick boxing, or Muai Thai as it is known, differs drastically because of its emphasis on kick-

ing, punching and with its superstition-steeped tradition.

No woman is allowed in the ring, for her presence supposedly brings bad vibes to the fighters. The boxers perform a prefight ritual in which they prance around the periphery, staring wickedly into the audience. Actually they are attempting to ward off any evil spirits that may

bring bad luck. The fighters, in their devotion to the sport, go so far as to remain celibate for they feel that once in the clutches of a woman, one is no longer able to avoid the clutches of any man. Choosing a new name that has a past history of fortune, each fighter knows the rules of his game.

There are five rounds of three minutes duration and

fighting continues until a man is knocked out, is unable to return to the ring from which he has been forced or until a decision by the judges determines a winner. Poor boxers are suspended and fined, which discourages them from getting into the ring just for the purse. Fights are often bloody and frequently one or both contestants receive fractures or broken bones.

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TOP U.S. JUDOKA

(Continued from page 67)

against Martin. He should be a real factor on the American judo scene for at least the next four years.

9. TOMMY RIGGS — 23 years old — Houston, Texas

Always a bridesmaid, but never a bride, could well describe the senior national competition career of Tommy Riggs of Houston. A former national high school champion and a medalist in national collegiate competition, Tommy has never been able to win a gold medal in the senior class. Previously, the closest he has come was when he finished third. This year was his best shot; he was in the pool opposite both Burris and Maruyama but in the finale he lost to Maruyama.

Riggs has probably one of the most powerful seoinage in the country and with his low center of gravity, he uses it to great advantage. This year he added a series of leg grabs to complement this technique and his improvement at newaza has been outstanding.

Tommy is an engineering student at the University of Houston and in addition to a heavy academic schedule, he works. He finds it harder every year to devote the kind of time one has to give to be an international winner in judo. If this problem can be compensated by sheer desire and drive, then Riggs will make it. He wants to fight on an international team and this could be his year.

10. RAMON RIVERA — 19 years old — Los Angeles

Moving up from 154 to 176 pounds this year was a bad move for the young fighter from the West Coast. He was a bronze medalist in the 1974 PanAm Championships playing in that 154-pound class and lost only one fight last year in the senior nationals to his close friend and club mate Burris. Around the dojo they are known as "Freebie and the Bean."

Rivera did not seem as quick in this year's nationals, but his favorite throw uchimate seemed as powerful as ever. Rivera still has problems with his newaza, part of that a result of not being a particularly physical kind of player. He certainly has a lot of growing to do. His build is such, he can carry the full 176 pounds with little or no effort. He will be in the round robin with Irwin

Cohen, Renee Zeelenberg and Clyde Worthen for the right to be on this year's teams. This might just be a little too tough a class for Ramon at this time; but with a maximum of four matches to fight, you never know what could happen. An injury, a penalty — any of them can eliminate a man. Either way, it is only a matter of time till Rivera reaches his peak.

TOP U.S. KARATEKA

(Continued from page 59)

ships, the six-foot-two tae kwon do stylist plowed the ring collecting \$200 for his second triple crown win by capturing the middle sparring crown and the grand championship. Frequently

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Kurban scores quickly with one of his favorite weapons—a penetrating sidekick, strikes with backfists and lashes out with lightning rapid roundhouse kicks. Paired with Steve Melton at the Moo Kwan championships, the tall Texan showed superiority throughout the match when he seemed to whoosh kicks in so fast Melton did not appear to see them coming.

Pre-law and business management keep the mid-20's student busy at the University of Texas. But the third degree black belt still trains rigorously six days a week besides running his 200-student Arlington dojo. After studying tae kwon do in Korea, Kurban's philosophy on the art changed; he tried to apply the spiritual side of karate to his fighting. The sportsman-ship this light-heavyweight incorporated into his competitions failed and he was forced to modify his style. Now he meets sportsmanship with sportsman-ship and contact with contact.

9. RON SHAW

Middleweight/Kent, Ohio

Known as one of the best competitors in the Great Lakes area, Ron Shaw has proved in many tournaments to be the highlight of the black belt finals. Although the five-foot-seven fighter usually weighs in at 165 to 175 pounds, it's not uncommon to see him walk away with a grand championship after a bout with a heavyweight fighter of equal talent.

His fighting style can best be compared to his zodiac sign—Taurus. This aggressive fighter generally chases opponents around the ring using strong lunge punches and fast ridgehand techniques. In this year's winter Four Seasons Karate Tournament, Shaw took the grand championship for the second consecutive time. Even more outstand-

ing as proof of his versatility as a competitor in all phases of the arts, Shaw took first places in forms, sparring and weapons, and the grand championship at the Ohio Great Lakes Open held this year.

Shaw also holds down a job with the security force at Kent State University and still has time to teach the Kent State Karate Club afterwards. The 24-year-old has been studying the isshin-ryu style for five years and during that time has earned over 67 trophies.

10. PAT WORLEY

Middleweight/Bloomington, Minnesota

From tournament competition to karate instructor, Pat Worley has maintained the high standards of excellence that have won him a position as a Top Ten fighter. An old timer as far as karate tournaments go, Worley has been an inspiration for many young competitors. During the years he was noted to be an aggressive but well-tempered fighter, taking his opponents as seriously as his own skills.

Borrowing techniques and adding his own unique brand of motion, Worley is able to match his opponents move for move, sometimes checking them before they can get started. He claims his success is due to the many different instructors he has trained under, taking a bit here and there from several different sources. Worley's trademark is self-discipline and he's been proving it ever since 1967, when he first started competing. Since then he's steadily been racking up an impressive list of wins too numerous to mention in total.

His favorite tournaments are the St. Louis Top Ten Nationals, where he placed first in both fighting and forms in '71, then finished second in fighting and first in forms in '72; the Battle of Atlanta, where he is seeded in with the top fighters; and Allen Steen's U.S. Karate Championships, where he recently took first place.

He now tries to make the rounds of the larger annual tournaments and is ecstatic over the full contact tournaments which he wholeheartedly welcomes. He likes full face contact and is in training now, learning how to take as well as give punches.

Worley spends a lot of his time training to the test. Besides his own goals, he is a top contender for Bill Wallace, the present title holder and is anxious to meet Wallace to put his training to the test. Besides his won goals, he is actively training young fighters for the tournament circuit, a befitting effort for such a talented fighter.



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WOMEN IN THE ARTS

(Continued from page 16)

deluge of new female students flow through these newly opened flood gates to change the face of the sport, a sport preserved for males over the centuries. Already, judo is being filled with women who are interested in it as a sport rather than a self-defense training, and this attitude is significant.

For one thing, it points up the new female collective consciousness that has forced the enactment of federal laws over the last year. Girls are playing little league, high school and college basketball, ice hockey and a number of other mixed NCAA and AAU events — all because of these laws. Also, there's a great deal of movement in the direction of having women's college athletic programs equally funded with those of the men on campus.

The martial arts dollar is undergoing no less change than the overall national sports dollar. The percentage of income from women students in dojo around the country is up anywhere from 20 percent to 200 percent, depending on which school you ask. The martial arts advertising slanted toward women, which covers anything between rape prevention and the Fem-A-Letic Girdle, is also up considerably. Every phase of the martial arts economy, whether it be income or outgoing funds, is being effected positively by the growing number of women in the field. And out of all this, a new breed of cat has developed — the budo businesswoman.

Opening a dojo is a tough proposition at first. It becomes an invitation to follow the bouncing checks when a woman dares to try it. Men are about as eager to have a woman teach them to fight as Ralph Nader was to buy a used car from Richard Nixon. But somehow, some say, women like Pauline Short, Py Bateman, Julie Webb and Vikki Morrow have not only turned the trick, but are thriving.

Pauline Short ditched a 15 grand a year job as a graphic artist to devote herself full time to her pet project Karate For Women (KFW). It started in the basement of a Buddhist church and today boasts an enrollment of 200 women, many of whom have been with Pauline for the sporting aspect rather than the self-defense training.

In Lomita, California, Julie Webb threw in with Tae Man Kwon, a proverbial stranger in a strange land (Lomita, after all, is dangerously close to San Pedro) and the result was a going concern in hapkido. Thanks to Tae Man Kwon, Julie learned hapkido, and thanks to Julie, the Korean expatriate is making a neat profit on his school. Julie handles the finances, supplies, printing and promotion for the dojang — a different set-up with the same result. A woman makes the difference between success and failure of another school.

It was a year of precedent in the political arena as well. Just as females ousted moldy old incumbents from public office on election day, they made their first inroads into the political hierarchy of karate. It is a beginning that will eventually give women some say-so about their participation in karate, as well as the general directions of the sport as a whole. Let's face it. The ladies have arrived.

Firstest with the mostest was Anne Small of Toledo, Ohio. She is the head of the newly formed women's karate subcommittee of the AAU. Now that they have a mouthpiece, women can start legislating their own competition rules (which won't really differ too drastically from those of the men's division), organizing new and better classes of competition and promoting the image of the female in a sport previously

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WOMEN IN THE ARTS

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to both the sport and to the women in it.

Outside the AAU, even more exciting things are beginning to pop. If this past year can be marked by any particular thing, it would have to be the emergence of full contact KO karate. So many KO leagues popped up overnight that you needed a pocket calculator to keep up with them.

It kind of figured that the girls would jump on the bandwagon eventually, and they did. It happened this year at Rhode Island College in Providence. Six all-girl squads punched it out in full contact knock-out bouts for George Pesare's first United States Women's Team Karate Championships. If nothing else, the event was a tremendous promotional success. Pesare's own girl team, referred to as "a bunch of vicious little animals," went on to win the event after a trail of black eyes, bloody noses and ringing chimes.

It was that kind of year — a woman's year. But the coming year promises even more ground traversed by the women's movement. It's almost tempting to use the disgusting old cliché — you've come a long way, baby — but women have come a long way since Ruby Paglinawan beat two out of three men in a circus-like contest at Ed Parker's 1964 Internationals.

How far they've come is hard to say, but if Mikie Rowe's recent special award from the Northern California Karate Referee's Association is any indication, it may be even further than we've suspected. She was presented with a bronze facsimile called "The Golden Jock" because, as she puts it, "It's been said that I have more balls than most men."

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TOP WOMEN KARATEKA

(Continued from page 18)

BERNICE DOWNS

Entering her first tournament as a yellow belt in 1970, Bernice Downs defeated her challenger a black belt. Winning her next five tournaments in a row, she began building a solid foundation for her career as a competitor. Downs began studying karate under her husband Bill, who taught at a local recreation center. She is known for her lightning fast hand and arm techniques, although she can surprise an opponent with swift leg maneuvers. Still a brown belt, Downs prefers fighting to form competition, although the five-foot-eight-inch karateka does concentrate on forms for practice. Eventually Downs hopes to teach a combination of karate and self-defense for women in her own dojo, which she plans to establish in Evanston, Illinois.

PHYLLIS EVETTS

Phyllis Evetts began studying karate under Jim Butin and later received her black belt from Pat Burleson. From Fort Worth, Texas, Evetts enters as many tournaments as she can, regardless of where they are located. Because of her avid pursuit for competition, she has garnered quite a few impressive trophies. In a fiercely fought battle, Evetts defeated Pam Watson for first place in the 12th US Karate Championships in Dallas. Displaying winning sparring technique, she took home many other coveted victories in 1974. One of the pioneers in women's competition, Evetts fights in the ring for herself and out of the ring for the advancement of better, more diverse classes for women in tournaments.

CHERYL MAINENTI

Like Barbara Bones, Cheryl Mainenti also received her instruction from top ten female karateka Malla Dacascos. Mainenti dazzled opponents and spectators with the precision and determination that marks a true competitor. Since her introduction into the fighting arena in early 1974, Mainenti has returned to her home state of Oregon, where she should provide some tough

competition for women in the Northeastern part of the country for some time to come.

JENICE MILLER

Jenice Miller began tournament fighting in 1968 and began to win impressive victories in a few years. Receiving her basics from Allen Steen, she began reaching out to as many tournaments as possible from her home base of New Orleans. Her most coveted wins in 1974 were the women's sparring at Joe Corley's Battle of Atlanta and the advanced women's division at the Gulf Coast karate championships.

MIKIE ROWE

Though Mikie Rowe has been competing in women's freestyle fighting for nearly three years, her first all-out efforts at tournament competition began in late 1973. Between then and the end of 1974, she stacked up a sizable number of first place trophies. Her most outstanding battle of 1974 occurred at the 3rd Annual Western US Karate Championships where, despite a broken toe and nose and a fractured cheekbone, she topped top honors in the advanced women's division. Rowe began studying kajukenbo with her black belt husband Stuart alongside their two children. Between competition and managing a figure salon, Rowe also teaches kempo in her hometown of Richmond, California.

PAULINE SHORT

Pauline Short first began practicing karate 12 years ago. Under the tutelage of Bruce Terrill, she advanced to be one of the most outspoken advocates for women's competition in the tournament circles. The formation of Karate for Women kept her from serious competition until recently, but the delay caused no floundering. Unlike some women fighters, Short has not engaged in competition against men. The five-foot-two-inch Short, at 115 pounds, has racked up an impressive number of big wins, including the first place honors at Steve Armstrong's Pacific Lutheran University Karate Tournament in Portland, her home town.

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AIKIDO

(Continued from page 52)

its growth in the U.S. has not been considerable.

Female enrollment in aikido schools is impressive as women are not as much at a disadvantage because of their lesser strength than in other more aggressive arts. The dedication and spiritual demands aikido requires of its practitioners seem to appeal to women.

Some sensei see a compromise in the future for their art, with a slackening of some of the stricter principles that have been adhered to. Perhaps with the interest in ki, which beginning aikidists strive to develop, enthusiasm for this pacifistic art will increase.

TAE KWON DO

(Continued from page 53)

veillance over tae kwon do.

Translated literally, tae kwon do means the art of punching with the fists and kicking and smashing with the feet. Flashy leg movements and foot techniques set it apart from other martial arts. Basic patterns called hyungs all have these same purposes and processes: attack and defend, begin and end at the same point, employ speed, rhythm and specified posture. The power, strength and control of tae kwon do are often illustrated by practitioners who break boards, bricks and other objects.

EUROPEAN KARATE

(Continued from page 26)

perfectionist when he performs kata.

A Paris policeman and karate teacher, the 150 pound was No. 8 in 1974, but this year climbed to the fifth position. He can win more titles and step up next year, but he is 29 and will probably retire from competition soon.

6. WILLIAM MILLERSON

Middleweight, Holland

No. 6 in 1973, five-foot-nine Millerson has been runner-up in the under-172-pounds division in Europe since 1973. Another wado stylist, Millerson is a pupil of Jack Van Hellemond and Harold La Rose. Relying on his punches mainly, the Dutchman sometimes limits

his scoring because of this. But he is only 22 and can develop better kicking techniques.

This bespectacled student from Hilversum University weighs 167 pounds and is well muscled. Millerson plays soccer for stamina development.

7. ROBIN MCFARLANE

Heavyweight, Scotland

It was not a lucky season for this rugged, bearded Scotsman, who lost a few crucial matches and wound up without any trophies at the 1975 European Championships. He no longer occupies the No. 3 spot he had last year, but the six footer's unquestionable quality keeps him on the list.

A shukokai pupil from Glasgow, he is an all-round sportsman. The heavyweight uses any recognized technique to score. Sometimes he ankle-sweeps opponents, sometimes he uses powerful snap-kicks and he is very much at home with punches. McFarlane develops his competitors' techniques and adds them to his arsenal.

The 24-year-old Scotsman does yoga exercises to tone his body. The 185 pounder is a traveling real estate salesman who will improve with age. He is also a fine swimmer and diver.

8. GEERT LEMMENS

Middleweight, Belgium

Fine timing and a great fighting spirit are this five-foot-niner's main assets. The Belgian appeared on the 1970 Top Ten list as No. 10, went up to No. 6 in '71, back down to No. 10 in '72 and then up again in '74 as far as No. 4.

Besides fine punches and kicks that helped him win tournaments, the 30-year-old's good sportsmanship is also his distinction. Shotokan stylist Lemmens is making a living teaching karate in Belgium and in Germany. The Belgian karateka weighs 165 pounds and is well muscled. When Lemmens quits fight-

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EUROPEAN KARATE

Continued

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9. WILLY VOSS

Lightweight, Germany

This small (five feet six, 148 pounds) blonde student is the best karate man in Germany. Third place winner in the openweight European Championships in 1973, in 1975 he won second place in the lightweight class. In addition, Voss is both lightweight and openweight champion of Germany this year and two successive years before.

Another believer in the merits of soccer for karate men, Voss excels in this No. 1 European pastime. A student of Freiburg University, Voss has been a karateka for nine years, though he is only twenty-two. Although a wado schooler, Voss sticks to no style and attacks with lightning fast front kicks, back kicks and punches.

10. JACQUES ABDURRAMAN

Middleweight, France

After six years of patient training under Gilbert Grass and Mitsuo Ashihara, six-foot-one Abdurraman won a second place in the French 1975 openweight championships. In the 1975 European Championships the 170-pound Frenchman won the openweight title. Though few knew him in Europe, Abdurraman won titles in Japan. While spending a year there, he won the North of Japan karate championships in 1974.

Living in Sarrebourg helps Abdurraman to be close to international contests because Germany is just a couple of blocks away and Belgium and Holland are within a couple hours' driving time. Only 23, the lean Frenchman has become a formidable tournament player and place higher on the list in the future.

EUROPEAN JUDO

(Continued from page 24)

ships and the 1976 Olympics.

Coche's seoinage works fine when he is not injured. He is 28, married, with two children, and although the Frenchman will probably retire soon, judo is his lifetime occupation, since Coche is a physical education teacher and judo instructor.

6. Dietmar Lorenz

Light heavyweight (205 pounds), East Germany

This formidable fighter established himself as one of the top lightheavyweights in Europe, resulting among the best 10 for the first time. He won the Pre World Championships tournament in Vienna and in 1975 captured the title of best European 205-pounder.

Lorenz' almost magic ability to stay on his feet no matter how strong his opponent's attack may be, is half his success. Not a very big man, five-foot-ten and 200 pounds, Lorenz is strong and fast. He scores with pins against ordinary opponents, but when he is fighting some-

one dangerous, he relies almost entirely on his unpenetrable defense. After several futile attacks, almost anybody makes a wrong move, but in comes the 25-year-old Berlin locksmith with a counter-throw which can win a big point, but more often results in a knock-down that helps him get the decision.

7. Shota Chochoshvili

Heavyweight (230 pounds), Soviet Union

After capturing the gold medal in Munich in 1972, Chochoshvili switched from the under-205-pounds class to heavyweight and is still not comfortable against bigger men. With gained pounds and lost speed, he has maintained the runner-up spot in the European heavyweight championships for three consecutive years. It speaks of his future, because he is only 25, and when Onashvili and Nizheradze retire, he will have Europe all to himself.

In 1974 Chochoshvili scored once again. He won second place in the World University Games, losing only to a Japanese champ.

Tall, six-foot-three, the

(Continued on page 86)



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EUROPEAN JUDO

Continued

Georgian could pick any of his pet throws to win. He is good in a sort of haraigoshi (sweeping loin throw), but can also use a formidable sasatsurikomigoshi. Any opponent's move is an opportunity for Chochoshvili, because he uses one of the strongest counterthrows in Europe. He rarely engages in mat work, preferring standing judo.

Chochoshvili was No. 3 in 1973, No. 6 in 1974, and he fell another step this year, but he can still start raising again. The Russian is a student at Gori University.

8. Jean Luc Rouge
Light heavyweight (205 pounds), France

At 26 Rouge is one of the most experienced judomen in Europe. He was the European champion for young "hopefuls" in 1967, junior European champion in 1969 and, in 1973, he won the adult European title. In 1974 he was the best in the big Paris tournament, runner-up in the Pre World Championships in Vienna, and No. 9 on our list. He was also runner-up to Lorenz in the 1975 European championships.

Rouge attacks with throws, using osotogari, haraigoshi, and on rare occasion uses a kanibasami (scissors throw), but he is also very good in mat work. A professional soldier, Rouge has a great deal of time to practice, training every day. His main asset is his fighting spirit. When Rouge is not confident of winning, he can be beaten easily. But usually a raging tiger on the mat, this is rarely a problem with the Frenchman.

9. Antoni Reiter
Middleweight (176 pounds), Poland

Another newcomer to the Top Ten list, Reiter is a sensation from Gdansk, Poland. The electronic engineer is an unorthodox judoman. He was a third place winner in the 1973 World Championships, and in 1974 he was second in

the European Championships and in the University Games. This year he won the title in the European Championships.

A touch fighter, with a rock-solid defense, Reiter counters every wrong move his opponent makes, scoring magnificent points with osotogari or seoinage. Most of his victories, especially against strong opponents, are gained on small advantages, which Reiter skillfully builds with small knock-downs during the match.

Reiter is 25, stands five-foot-nine, and has a big arms span. Powerful arms and extraordinary balance are helping him win and surprise many favorites in the World or Olympic tournaments.

10. Brian Jacks
Middleweight (176 pounds), Britain

Jacks failed to win any title during the last 12 months, but nevertheless deserves his rating. In spite of frequent setbacks, this representative of British judo is always near the top.

Jacks was on our list in 1970, when he was No. 3. He had a lot of trouble with frequent injuries, but he was back on the Top Ten in 1974, when he was No. 7. With two European titles to his credit, he won third place in the World Championships twice and a bronze medal in the Olympic Games. Jacks will surely participate in the 1975 World Championships, standing a good chance for a medal there, but now 29, if he enters the 1976 Olympics, it will be his last big tournament.

A physical education teacher from London, the 176-pounder's pet throw is seoinage, but he is dangerous in mat work. Most aggressive of all ranking European players, Jacks attacks all the time, mostly with low shoulder throws, and often wins on many knock-downs, but he can also score a big point with fine uchimata (inner thigh throw). Powerful and always with good stamina, Jacks is capable of exhausting his opponent with a terrific tempo.



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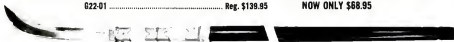


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Size	UNBLEACHED	BLEACHED	HEAVY CANVAS (JKA STYLE)	KOREAN KARATE BLACK TRIM	KOREAN KARATE BLACK PANTS
0 (Avg. 4'6")	U10-00 \$ 9.35	U11-00 \$11.35	—None—	—None—	—None—
1 (Avg. 4'10")	U10-01 10.00	U11-01 12.65	—None—	U30-01 \$13.45	U33-11 \$13.45
2 (Avg. 5'2")	U10-02 10.55	U11-02 13.80	U12-02 \$16.85	U30-02 14.80	U33-12 14.80
3 (Avg. 5'5")	U10-03 11.70	U11-03 14.90	U12-03 19.55	U30-03 15.65	U33-13 15.65
4 (Avg. 5'9")	U10-04 13.15	U11-04 16.10	U12-04 21.60	U30-04 17.00	U33-14 17.00
5 (Avg. 6'0")	U10-05 14.55	U11-05 17.65	U12-05 23.70	U30-05 18.55	U33-15 18.55
6 (Avg. 6'4")	U10-06 15.65	U11-06 18.75	U12-06 25.60	U30-06 19.90	U33-06 19.90

Size	BLACK UNIFORMS	WHITE PANTS (BLEACHED)	BLACK PANTS
1 (Avg. 4'10")	U13-01 \$12.65	U95-01 \$ 4.55	U96-01 \$ 4.55
2 (Avg. 5'2")	U13-02 13.80	U95-02 4.85	U96-02 4.85
3 (Avg. 5'5")	U13-03 14.90	U95-03 5.20	U96-03 5.20
4 (Avg. 5'9")	U13-04 16.10	U95-04 5.55	U96-04 5.55
5 (Avg. 6'0")	U13-05 17.65	U95-05 5.90	U96-05 5.90
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Size		
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6 (Avg. 6'4")	U97-16	7.25



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Fine quality authentic Chinese shoes for the Kung Fu students. Black canvas top with brown non-slip fabricated sole.



Size		
U94-36	5 1/4	
U94-37	6	
U94-38	6 3/4	
U94-39	7 1/4	
U94-40	8 1/2	
U94-41	9 1/4	
U94-42	10	
U94-43	10 3/4	
U94-44	11 1/2	

Only \$5.95 pr.

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Made of the finest rayon, the Kung Fu sash will enhance any Kung Fu uniform. Total length is approximately 104" and comes in six colors: Red, White, Black, Gold, Green and Gray.

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U41-04	Gold	3.95
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Size	White	Black	Brown	Red	Blue	Green	Purple	Yellow	Orange
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3	U51-03	U52-03	U53-03	U54-03	U55-03	U56-03	U57-03	U58-03	1.80
4	U51-04	U52-04	U53-04	U54-04	U55-04	U56-04	U57-04	U58-04	1.90
5	U51-05	U52-05	U53-05	U54-05	U55-05	U56-05	U57-05	U58-05	2.00
6	U51-06	U52-06	U53-06	U54-06	U55-06	U56-06	U57-06	U58-06	2.10





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(With Replaceable Head/Arms)

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S30-32 \$99.95
Shipping and Handling \$15.00



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The middle weight bag is 36" long and 10" in diameter. Weighs approx. 30 lbs. The heavy weight bag is 41" long and 12" in diameter. Weighs approx. 50 lbs. Both are constructed with heavy white canvas.

S31-03 Middle Weight Bag \$35.00

S31-04 Heavy Weight Bag \$55.00
Shipping Charge \$15.00

NOTE: When ordering items on this page, add \$15.00 shipping and handling charge for shipment to business address only. If using residence address add an additional \$8.00 for home delivery. To avoid home delivery charge give telephone number so you may pick item up at truck terminal.

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Tough nylon construction throughout! Completely stitched with nylon threading. Exterior finish is vinyl coated in blue. A full 42" high x 14" diameter and weighs approx. 70 lbs. Comes complete with hanging and tie down harness and tension spring.

S30-10 \$72.50
Shipping and Handling \$15.00

UNFILLED KARATE STRIKING BAG

Same as S30-10 except unfilled.

S30-11 \$39.95

STRIKING BAG

Same as S30-10 in every way except it does not have the tie down feature.

S30-01 \$67.50
Shipping and Handling \$15.00

UNFILLED STRIKING BAG

Same as S30-01 except unfilled.

S30-02 \$34.95

KARATE MAN DUMMY (TIE DOWN)

Full size, 53" tall and weighs approx. 53 lbs. Firmly stuffed with special stuffing material. Made of durable nylon and vinyl coated in red. Comes complete with hanging harness and tension spring.

S30-30 \$108.00
Shipping and Handling \$ 15.00

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S30-31 \$65.00

MAN DUMMY

Same size and features as the S30-30 except it has no tie down feature. This is a free swinging dummy.

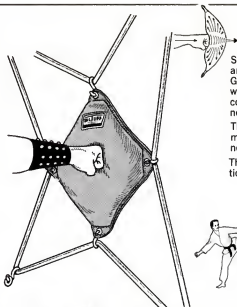
S30-20 \$105.00
Shipping and Handling \$ 15.00

UNFILLED MAN DUMMY

Same as S30-20 except unfilled.

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Students will now be able to practice their strikes repeatedly and confidently because of the natural 'give' inherent in the GSM Bag. Made to take the toughest punches, the GSM Bag will be your constant PUNCHING PARTNER without any complaints. Fits perfectly in your closet doorway and almost noiseless on impact... Your neighbors will love it!

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The GSM Bag comes complete with hardware and installation instructions.

S32-50 GSM BAG \$12.50



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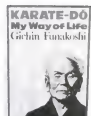
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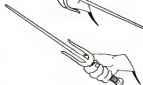
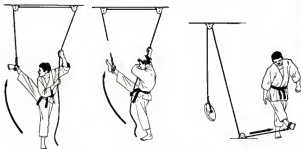
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ANKLE
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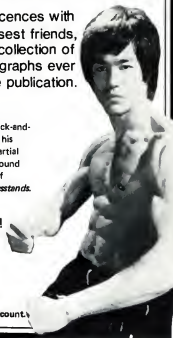
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